1950 BROADCASTER
See the Fender solidbody that started it all up close and in breathtaking detail

SETH LOVER
How the greatest pickup designer of all time changed rock history

WIN! A FENDER PLAYER STRATOCASTER WORTH £559

The Guitar Magazine

SEPTEMBER 2018 VOL 29 NO 12

ORIGIN of SPECIES

MARSHALL GETS BACK TO ITS ROCKING ROOTS WITH THE AFFORDABLE NEW ORIGIN SERIES

DOORS LEGEND
ROBBY KRIEGER
on his psychedelic adventures with Jim Morrison

Marshall

+

The 10 GREATEST MARSHALL TONES of ALL TIME

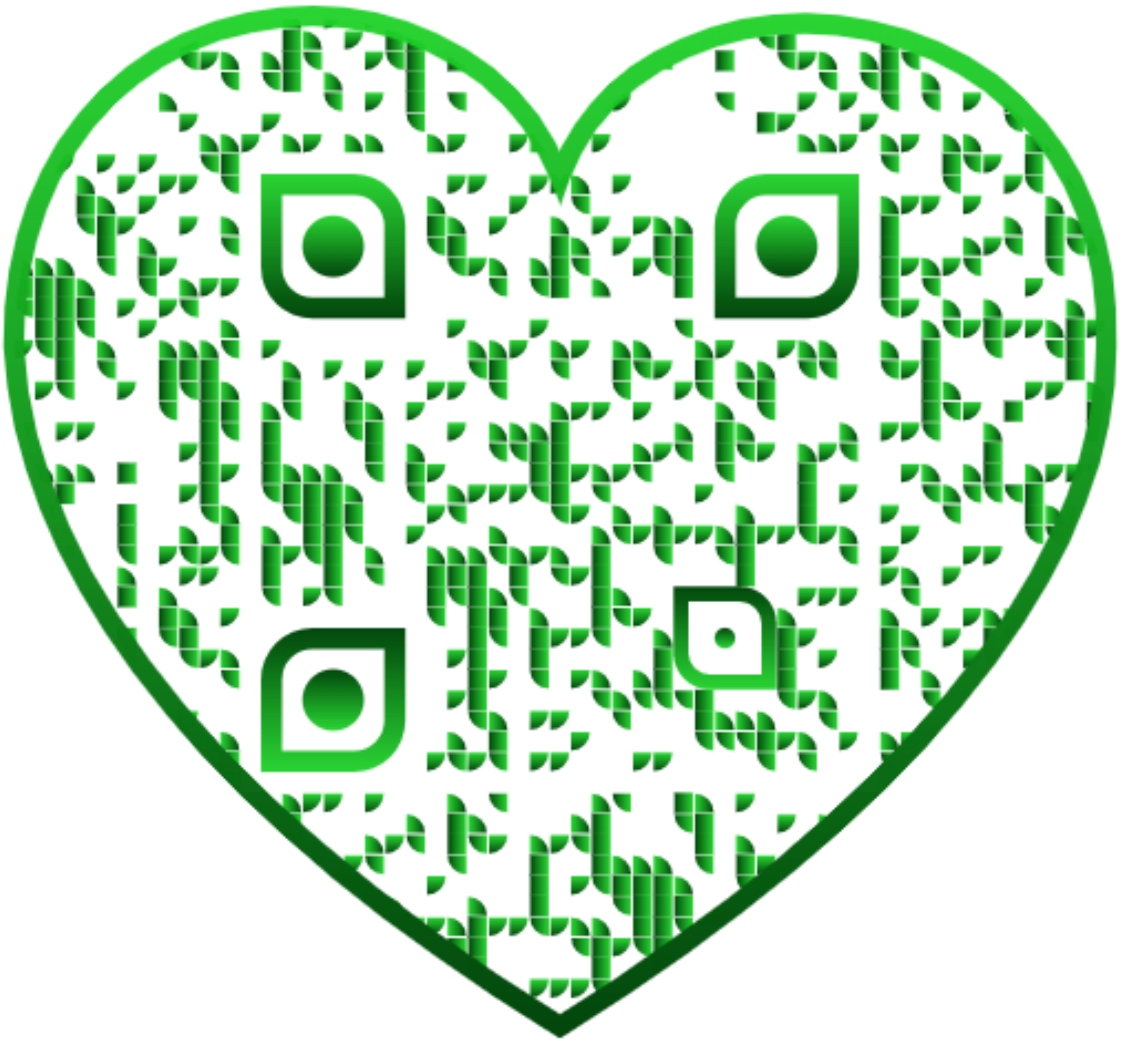
...and how to get them Turn to p8

See this amazing '54 Goldtop on p24

REVIEWED LOWDEN · RICK TURNER · EASTMAN · STONE DEAF · BEETRONICS & MORE

REVIEWS | DIY | INTERVIEWS | VINTAGE | TECHNIQUE

ANTHEM
SEPT 2018
Vol 29 No 12
£5.50



SELLING MADE EASY
On the road. Anywhere you go.
Sell Gear
Next
30 ms
Reverb.com
Download the app. Start selling today.

The Guitar Magazine

Anthem Publishing
Suite 6 Piccadilly House, London Road,
Bath BA1 6PL
Tel +44 (0) 1225 489984
Email
theguitarmagazine@anthem-publishing.com

www.theguitarmagazine.com

Editor **Chris Vinnicombe**
chris.vinnicombe@anthem-publishing.com

Art Editor **John Thackray**
john.thackray@anthem-publishing.com

Managing Editor **Josh Gardner**
josh.gardner@anthem-publishing.com

Senior Product Specialist **Huw Price**
huw.price@anthem-publishing.com

Digital Editor **Sam Roberts**
sam.roberts@anthem-publishing.com

Contributors **Mark Alexander, Rod Fogg, Dave Hunter, Gareth John, Dan Orkin, Richard Purden, Richard Purvis, Michael Watts**

Instrument & Cover Photography
Eleanor Jane

Managing Director **Simon Lewis**
simon.lewis@anthem-publishing.com

ADVERTISING

Business Development Manager **Di Marsh**
di.marsh@anthem-publishing.com

Advertising Manager **Joe Supple**
joe.supple@anthem-publishing.com

Ad Production **Craig Broadbridge**
craig.broadbridge@anthem-publishing.com

ANTHEM PUBLISHING

CEO **Jon Bickley**
jon.bickley@anthem-publishing.com

Creative Director **Jenny Cook**
jenny.cook@anthem-publishing.com

Marketing & Production Manager **Verity Travers**
verity.travers@anthem-publishing.com

PRINT & PRODUCTION

Print **William Gibbons & Sons Ltd**
Tel 01902 730011

Distributed by **Marketforce (UK) Ltd**
5 Churchill Place, Canary Wharf, London E14 5HU
Tel +44 (0) 203 787 9001

LICENSING

Regina Erak **07753 811622**
erak@globalworks.co.uk

SUBSCRIPTIONS & BACK ISSUES

shop.anthem-publishing.com
Tel +44 (0)1371 853 609
Email **shop@anthem-publishing.com**

Calls cost 7p per minute plus your phone company's access charge

ANTHEM PUBLISHING

All content copyright Anthem Publishing Ltd 2018, all rights reserved. No part of this publication may be reproduced, stored in a retrieval system or resold without prior consent of Anthem Publishing Ltd. The Guitar Magazine recognises all copyrights contained within the issue. Where possible we acknowledge the copyright holder.

ppa The Professional Publishers Association Member

It Might Get Loud...

This month's coverstar – the Marshall Origin 20C combo – is in many respects the amplifier that guitar fans have been clamouring for the Bletchley company to make for a number of years. Compact, sensibly priced, packed with the company's signature tones and resplendent in classic black and gold... it seems like a no-brainer, but there are some clever features under the hood, too. Turn to p18 to read the review and find out how Richard Purvis rated it.

Origins and originators seem to have become something of an accidental theme this month as elsewhere in the mag, we celebrate the game-changing innovations of Seth Lover and take an in-depth look at a 1950 Fender Broadcaster. Where would music be with the PAF and the Telecaster? Sure, there were other people developing solidbody electric guitars and humbucking pickups who were contemporaneous with Leo and Seth, but the lighting-in-a-bottle nature of their most important innovations – not to mention the way in which they proved to be catalysts for rapid evolution in the petri dish of popular music in the 1950s – seems almost supernatural when viewed from a modern perspective.

Nevertheless, there were people who reacted with disdain when Leo Fender first brought the Telecaster to The NAMM Show – though it's fair to say that he laughed loudest and longest in the end. On the subject of NAMM, check out our report from the recent Summer NAMM extravaganza in Nashville on p84. Judging by the array of fantastic new instruments, amps and effects on display, reports of the guitar's demise as a pivotal cultural object have been greatly exaggerated. Enjoy this month's issue and I'll see you next time...

GET IN TOUCH

FACEBOOK
facebook.com/theguitarmagazine
YOUTUBE
youtube.com/theguitarmagazine
TWITTER
@guitarmagazine
INSTAGRAM
@theguitarmagazine
Or email **theguitarmagazine @anthem-publishing.com**

SUBSCRIBE

Turn to **page 106** to take advantage of this month's special *The Guitar Magazine* subscription offer.

In This Issue...

THIS MONTH'S EXPERTS...

DAVE HUNTER

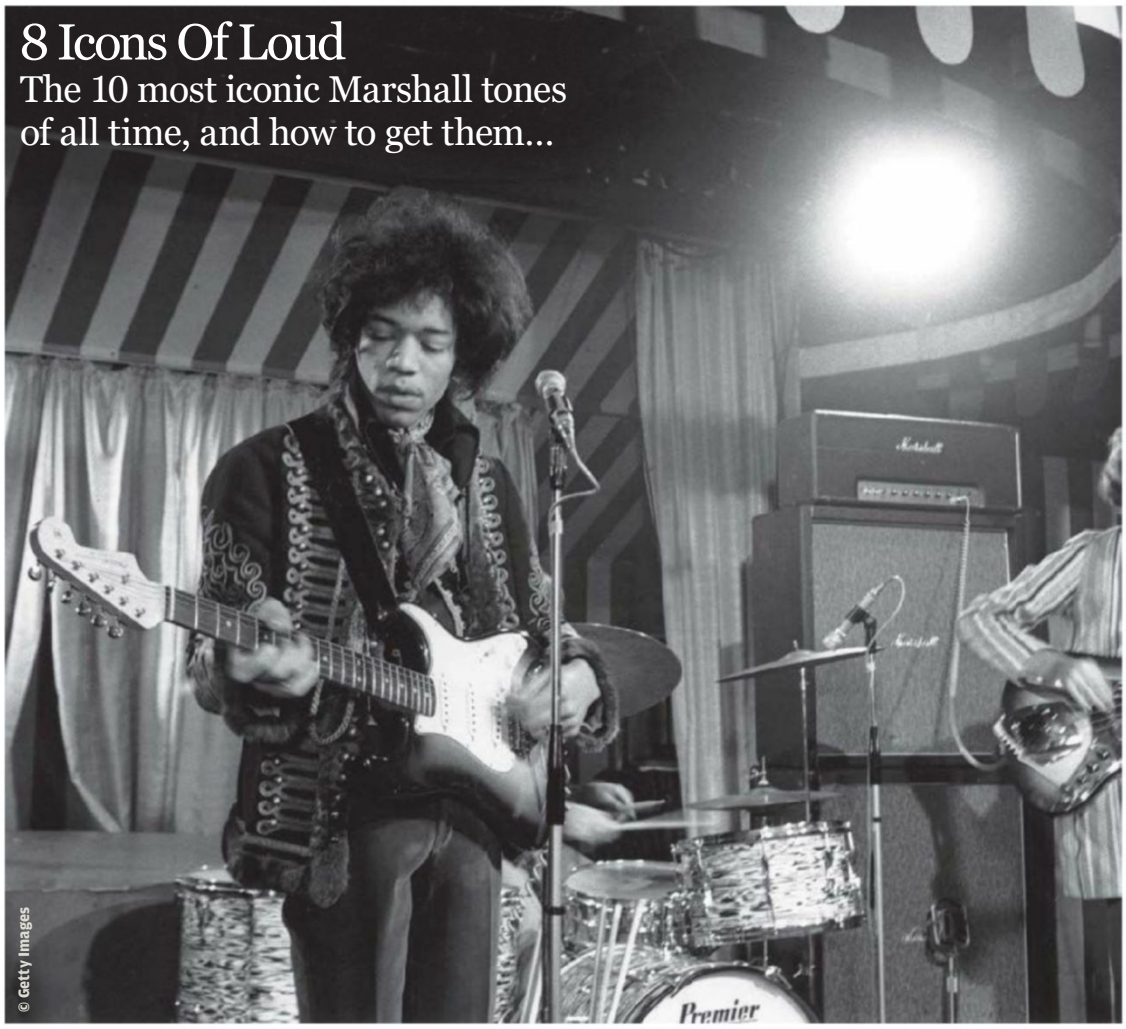
Dave Hunter is a writer and musician who has worked in the US and the UK. A former editor of this title, he is the author of The Guitar Amp Handbook, Guitar Effects Pedals, Amped and The Fender Telecaster. Check out his column on p24

HUW PRICE

Huw spent 16 years as a pro audio engineer, working with the likes of David Bowie, Primal Scream and Nick Cave. His book, Recording Guitar & Bass, was published in 2002, leading into his career in guitar journalism. He also builds and maintains guitars, amps & pedals

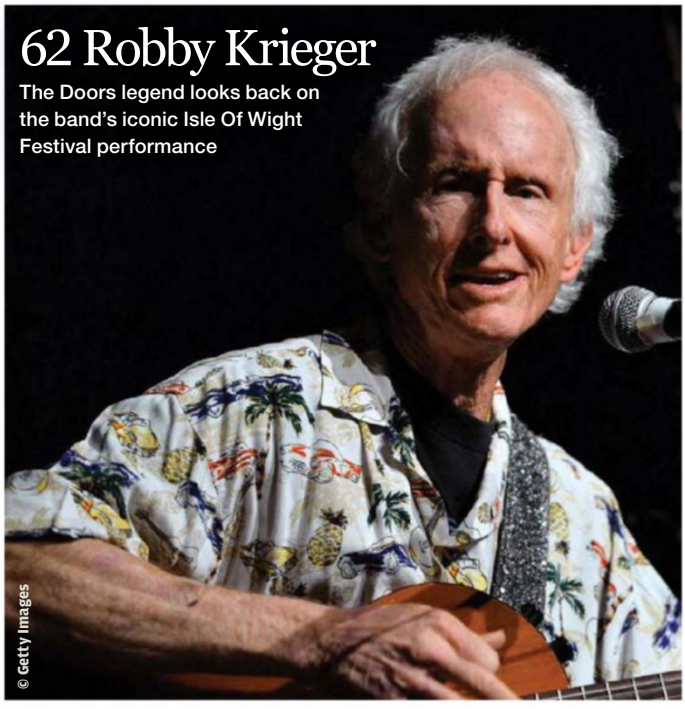
RICHARD PURVIS

A reformed drummer, Richard has been gigging for over 20 years as a guitarist and bassist, and working as a music journalist for almost as long. He also composes music for television, and is legally married to his 1966 Gibson Melody Maker



8 Icons Of Loud

The 10 most iconic Marshall tones of all time, and how to get them...



62 Robby Krieger

The Doors legend looks back on the band's iconic Isle Of Wight Festival performance

68 Patrick Sweany

The Ohio bluesman on Fenders, secret folk obsessions, and jamming with Dan Auerbach

REGULARS THE MONEY SHOT **24** LETTERS FROM AMERICA **36** WIN! A FENDER PLAYER STRATOCASTER **51** ONES TO WATCH **54**

18 Origin Story

We put Marshall's new affordable valve-powered Origin 20C combo through its paces

88
LOWDEN

92
RICK TURNER

96
EASTMAN

98
STONE DEAF FX

VINTAGE & BOUTIQUE

Vintage Bench Test **26**
1950 Fender Broadcaster under the microscope

Private Collection **42**
Rugby legend John Beattie shows us his guitar collection

FEATURES

Icons Of Loud **8**
The 10 most iconic Marshall tones in rock history, and the secrets behind them

The Reverb Top 10: Flange **52**
The best-selling flanger pedals you need to try

Robby Krieger **62**
The Doors guitar legend on the band's iconic Isle Of Wight show, Jimi Hendrix, Jim Morrison and more

Patrick Sweany **68**
The Ohio blues-rocker on folk, fingerpicking, Sam Phillips Recording and having Dan Auerbach in his band

Talking Shop: Pinegrove Leather **76**
We meet Rod Boyes, the man behind the Yorkshire-based boutique strap maker

SHOW REPORT Summer NAMM 2018 ..... **84**
The hottest new gear we found at the Nashville music expo

GEAR REVIEWS

Marshall Origin 20C **18**

Lowden GL-10 Koa **88**

Rick Turner Model 1 Deluxe LBU & Special C Limited Edition **92**

Eastman T49D/v **96**

Stone Deaf FX Syncopy Delay **98**

Beetronics FX OctaHive & WhoctaHell **102**

THE WORKSHOP

DIY Workshop **109**
Huw Price's Goldtop conversion finally gets a lick of paint

All About Seth Lover **118**
The life and impact of a pickup-design genius

Chord Clinic **122**
Rod Fogg shows you how to add variety to your 12-bar blues

The Guitar Magazine
TRY 3 FOR £3
WHEN YOU SUBSCRIBE
TURN TO PAGE 106

READER LETTERS **56** NEW ALBUM REVIEWS **58** WIN! A HOUSE OF TONE TEXAS TEA PICKUP SET **60** SUBSCRIPTION OFFER **106** TALKBOX **130**

Discover more at lowdenguitars.com

© Getty Images

ICONS *of* LOUD

Marshall has returned to its roots with the fantastic new Origin series, and getting a slice of classic British amp tone has never been more affordable nor more enticing. But what *is* 'Marshall tone', anyway? In truth, over the last 50-odd years, a wealth of exhilarating and diverse guitar sounds have been created using the Bletchley giant's iconic black boxes. Dave Hunter explores 10 of the most exciting Marshall tones ever, and how those iconic players managed to capture them...

The first major amplifier brand to have come of age when rock 'n' roll turned to rock proper, Marshall has been synonymous with 'classic rock tone' since the mid 1960s. Yet because Marshalls have likely been behind more major rock recordings and landmark live performances than amps from any other single maker, any sample of the full range of these legendary creations reveals a surprisingly broad sonic palette.

In order to get to the bottom of what 'Marshall tone' really is, we've picked out 10 classic tones that will give you an appreciation of the variety of sounds contained within this moniker. Many of these sounds are well-established sonic archetypes, while a few others might come at you from an alternative tonisphere to prove that Marshall is far from a one-trick amp maker. Clearly there are so many worthy examples available that selecting 10 barely scratches the surface, but after sampling this selection of classic Marshall flavours we hope that you'll have a better appreciation of what really makes Marshall an icon of loud.

ERIC CLAPTON'S 'BEANO' TONE

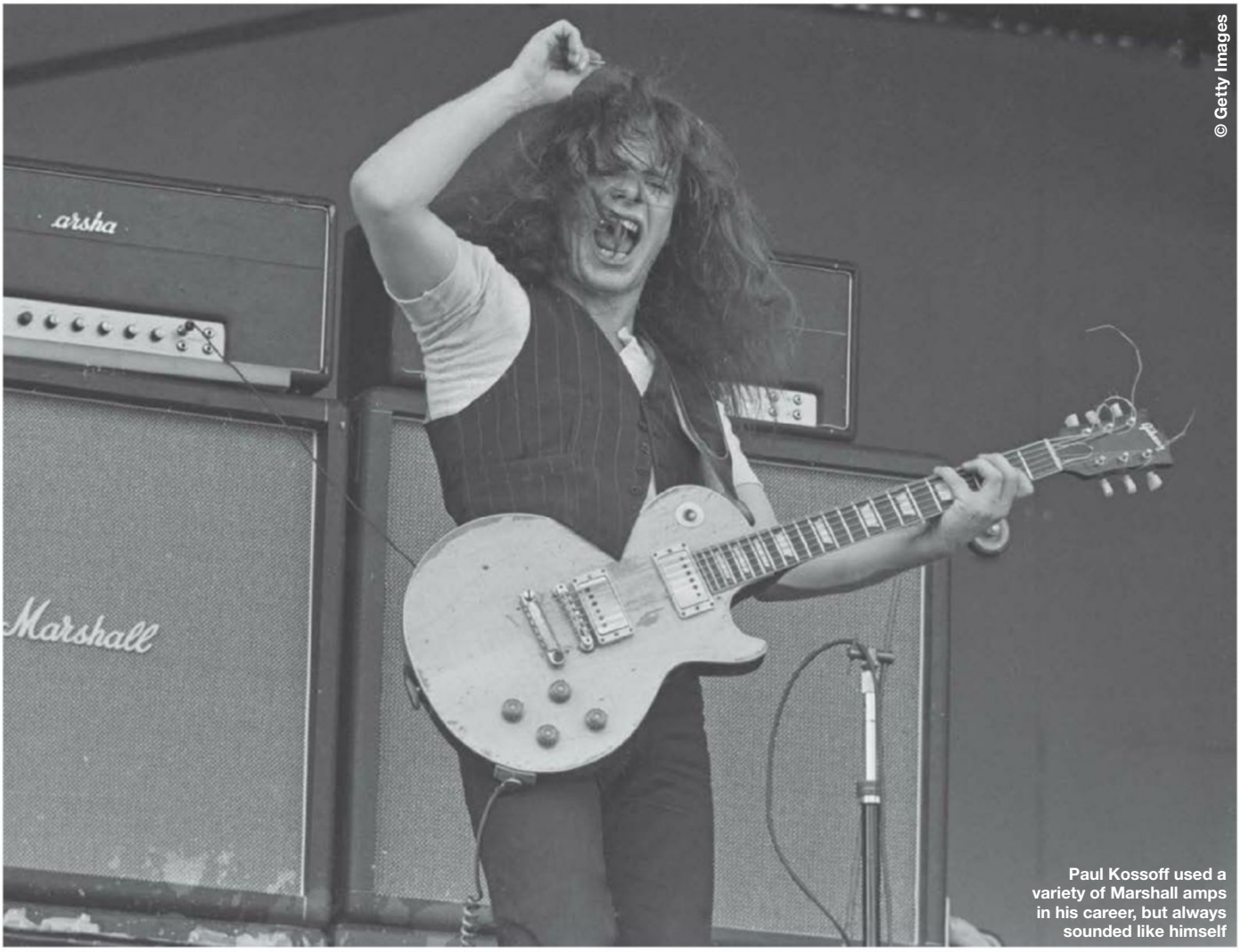
Sure, a mere glance at this header might lead many readers to declare, 'Yeah, that old chestnut.' But Eric Clapton coined the first hugely successful, and monstrously influential, recorded example of a Marshall amplifier being used the way the gods of tone intended when he cranked up a Model 1962 Lead & Bass 2x12 combo, advised the engineer to put the microphone on the other side of the studio "because I'm going to play loud," and plugged in a sunburst Les Paul to track his legendary blues-rock explorations for John Mayall & The Blues Breakers' 1966 album, *Blues Breakers With Eric Clapton*.

If you haven't listened to this stuff in a while, a fresh spin of cuts such as *Hideaway* and *Steppin' Out* might come as something of a surprise to guitarists ingrained with that beefy, thumping crunch that has come to represent 'the Marshall tone'. Instead, the Blues Breakers work reveals a bright, gritty, singing guitar tone that sounds more classic-blues than heavy-rock, but this was the first time that a major artist had loaded an entire album with hot, sizzling, harmonically saturated overdriven guitar, and the scene ate it up. Guitarist after guitarist wanted to get that sound, and in the course of attempting to do so, many of them helped the distorted blues-rock tone evolve toward classic-rock proper, and toward heavy rock and metal beyond that.

That being said, there's an argument to be made that Clapton's Blues Breakers tone is really more archetypal 'cranked-tweed' than it is 'cranked-Marshall', at least as far as we have latterly come to define it, given the Lead & Bass combo's roots in the JTM45 chassis, which was derived directly from Fender's tweed Bassman. It helped to launch the legend regardless, and it certainly sent a few of Clapton's contemporaries chasing after Marshalls and Les Pauls.

© Getty Images

Clapton on stage with Cream at the Windsor Jazz and Blues Festival in July 1966. His 'Beano' Burst had been stolen and he'd moved on from a combo to full stacks in his new power trio



© Getty Images

Paul Kossoff used a variety of Marshall amps in his career, but always sounded like himself

PAUL KOSSOFF'S ALL RIGHT NOW TONE

There were plenty of other players diving in to those Les Paul-meets-Marshall waters by the late 60s, but for many music fans Paul Kossoff best exhibits the tasteful, musical convergence of these classic elements of rock tone. Kossoff was still just 16 years old when he formed Free with singer Paul Rodgers, bassist Andy Fraser, and drummer Simon Kirke, all of whom were also still in their teens. Their '68 debut album *Tons Of Sobs*, and the follow up, *Free*, displayed a refreshingly straight-forward take on soulful British blues amid the psychedelic revolution of the day, but it was 1970's *Fire And Water* that really launched the band, and Kossoff, to the big time – largely via the massive worldwide hit *All Right Now*.

Kossoff ran the gamut of the bigger Marshall heads that were available in his day, from a '67 JTM45/100 that he used on the first album, to 1959 Super Leads, Bass models, and even Super PA heads, yet he sounded like himself throughout (and what he actually used in the studio for the band's biggest hit, the aforementioned *All Right Now*, is inconclusive, so it's still safest to check out live performances for examples of pure Marshall-fired goodness). Part of the key to his tone was found in his preference, a la Hendrix, for 55kHz Celestion G12H speakers, which he initially loaded into a big DIY cab made by his dad, David Kossoff, and later more conventional Marshall 4x12 cabs. For a quick fix, dig out Free's live Isle Of Wight Festival performance of 1970, and rediscover a biting, edgy, singing Les Paul-into-Marshall tone that's likely less overtly crunchy and saturated than your mind's ear remembers it to be.

JIMI HENDRIX'S SUPER LEAD TONE

He may have used a range of different amps in the studio – as do most recording artists – but Hendrix logged his most seminal performances playing a Stratocaster through Model 1959 Super Lead full stacks (after graduating from transitional 100-watt JTM45/100s early on), and was arguably the first guitarist to display the full power and versatility that these amps were capable of.

In addition to the sheer weight of Hendrix's unbridled virtuosity as a player, one other element of his Marshall-fuelled performances that still impresses despite the gulf of 50 years is the incredible dynamics he wrings from his rig. Running from the lithe, bluesy, relatively clean tone on his Strat, to the massive, rumbling mayhem that he plums through the course of his live performance of *Hear My Train A Comin'* at the Royal Albert Hall in '69, or the relentless, pounding drive of *Foxy Lady* at the Miami Pop Festival a year before, this is a generational guitar player working with legendary amps that proved perfectly in step with his own creativity.

DUANE ALLMAN'S AT FILLMORE EAST TONE

No surprise we're hanging out more on the nearside of the Atlantic, given Marshall's origins, but the British amp maker was also getting a worshipful reception Stateside by the late 60s and early 70s. One such American convert was Duane Allman, dual-lead guitarist in the Allman Brothers Band alongside Dickey Betts, who logged some of the sweetest, most tasteful jam-meets-jazz-blues-southern-rock playing ever to be heard through a Marshall amp, before his untimely death in a motorcycle accident in Macon, Georgia, in October of '71.

Allman laid down countless classic licks both on record and during the band's several hundred live shows, but fans will generally cite his playing at the Fillmore East – released in July '71 on the *At Fillmore East* album –

Where would Angus Young be without a wall of screaming Marshall amps?

© Getty Images

as some of his finest, both for tone and for chops. The amp: a '69 JMP50 Bass amp, a version of the fabled Plexi that was dialled in for a slightly darker, rounder tone, but was very similar to the Lead amps otherwise. The guitar: a '59 Gibson Les Paul in tobacco sunburst. The mean, sultry *Whipping Post* is an oft-cited cut from the live set, but don't skip over *You Don't Love Me*, *Statesboro Blues*, or *Stormy Monday* either. And while you're there, note how this installation of classic Marshall tone is also cleaner and brighter than we might imagine the archetypal Les Paul-into-Marshall to be. In recent years, Allman's old Marshall head was passed along to storming blues guitarist Derek Trucks, the son of former Allman Brothers drummer, Butch Trucks.

AC/DC'S LET THERE BE ROCK LIVE TONE

Angus Young's tone with early AC/DC is frequently cited as classic fat, slammin' Plexi tone, and indeed it is, much of it having come from his use of a late '60s Super Lead and other lustworthy vintage (or, as it was at the time, just 'second-hand') Marshalls on the seminal *High Voltage* and *Dirty Deeds Done Dirt Cheap* albums of '75 and '76. Indeed, he often continued to use the 100-watt Plexi in the studio in later years, while apparently occasionally tapping a cranked KT66-loaded JTM45 for his lead tone, but after being picked up by Marshall as an endorsee in '77 Angus mostly used contemporary models on tour, including – surprise, surprise – the then-flagship two-hole 100-watt Master Model 2203 head.

So did his SG-driven tone suffer? Hardly! Dig up the existing footage from the *Rock Goes To College* TV programme to find AC/DC killing it at the University of Essex in '78, with Angus sounding as ferocious as ever through the then-new Master Model heads (laying down a particularly blistering solo to *Problem Child* and a thoroughly unhinged introduction to *Bad Boy Boogie*, for two), and you'll quickly put all fears to rest. And if you're constitution is strong enough survive one of the tightest, thumpingest, arse-kickingest rock power-chord intros of all time roll the film forward to around the 8:30 mark for the explosion into *Sin City*. His tone might be a tad crisper and more sizzling in the highs and upper mids than some of the seminal Plexi-fuelled recordings, but it rocks the rafters nonetheless, and is difficult to fault. For what it's worth, Malcolm doesn't sound half bad either.

MICK RONSON'S 'PIG' TONE

His name might come up less frequently than other legendary Marshall players, possibly, in part, because his Marshall of choice was rather unconventional. But drop the needle on *Ziggy Stardust* from David Bowie's epoch-defining 1972 album *The Rise And Fall Of Ziggy Stardust And The Spiders From Mars*, and you'll instantly have the ear of every guitarist in the room. As Mick Ronson launches into one of the greatest – yet simplest – chord-driven intros in the history of rock, it can only be the sound of a gloriously cranked Marshall. But that's just for starters – skip along to *Suffragette City* or *Aladdin Sane*'s *Panic In Detroit* and *The Jean Genie*, and the riffs – and the infectiously monstrous Marshall tones – just keep coming and coming.

In the perfect coup of form-follows-function, Ronson's huge sound during the Ziggy years came courtesy of, yes, a Les Paul Custom for one, but more significantly a mammoth Marshall Major head that put out 200 watts from four whopping KT88 output valves. Dubbed 'the Pig' by Ronson, these amps were capable of blistering SPLs, and Bowie's sidekick wrung the utmost from his prized example both live and in the studio.

© Getty Images

EDWARD VAN HALEN'S 'BROWN' SOUND

Wrought through with rumour and innuendo, and no end of misinformation, Eddie Van Halen's guitar tone from the late 70s is nevertheless one of the most seminal of what could then have been called the new era, and a thing of searing, scorched-earth, high-gain beauty by any standards. And whatever other odd and convoluted rigs and mods and recording techniques helped to bring it about, it is undeniably cranked-Marshall at its core.

From the opener *Runnin' With The Devil*, to the unbridled virtuoso shredfest *Eruption* and its partner *You Really Got Me*, all the way to *Jamie's Cryin'* and the rest of it, Van Halen's self-titled debut album sounded absolutely massive in 1978 – and that guitar still sounds huge today. The amp is pretty well-documented as a later-mid-60s JMP100 Super Lead, but the confluence of ignorance, wilful misdirection, and outright bullshit propagated in many of the band's early guitar-mag interviews helped to keep much of the secret sauce under the bed... if, that is, there really was any sauce to begin with.

Compile EVH's later thoughts on the matter, and it's pretty clear that he used a Variac to reduce the AC voltages on the way into the amp to 'brown-out' the tubes, inducing a sweet, saturated overdrive at much lower volume levels than standard. On many occasions, however, he talked about using the Variac to increase voltages (an extremely dangerous practice, and one he apparently never actually used), and also about the amp having been heavily modded by Jose Arredondo, Eddie's LA-based amp tech. It now seems there was little veracity to those claims either, and the amp likely started out fairly stock, in the beginning at least...

Slash used a variety of Marshall heads in the early GN'R days

After debuting an early rendition dubbed simply the 200 in '67, which was equipped with unusual and more hi-fi-like tone controls, Marshall tacked the classic cathode-follower JTM45/Plexi tone stack onto the re-named Major of '67 to make it a more familiar sounding amp, albeit in a much more powerful format. The model was deleted from the catalogue around '74 when big KT88 valves became harder to come by.

SLASH'S SILVER JUBILEE TONE

Following Van Halen's major impact on both the guitar world and popular music in general in the late 70s and early 80s (see p13), Slash was arguably the next guitarist to bust beyond genre-tied rock fans to make a huge splash in the mass market, and again that breakthrough was achieved using Marshall amplifiers. Several reports indicate the guitarist used a late-60s Model 1959T 100-watt Plexi for the majority of his tracks on Guns N' Roses' 1987 debut *Appetite For Destruction* – an amp belonging to the big Los Angeles gear-hire firm Studio Instrument Rentals (SIR), and which had been modified to use its former tremolo preamp tube to add an extra gain stage, with a master volume added to help control it all.

When Slash hit the road with GN'R on the *Appetite* tour, however, he was using the newly released Marshall JCM2555 Silver Jubilee amps, 100-watt heads with a new high-gain lead preamp that upped the ante from the previous JCM800 2203 models. Did that mean his signature riffs on *Sweet Child O' Mine* and the searing solos in *Paradise City* sounded remotely more anaemic live than they did via the 1959T in the studio? Not on your life: the studio amp's modification was largely an effort to get it to high-gain state in which the Silver Jubilee was born in the first place, and although they'd have had several other notable differences, the end result was still classic fired-up Marshall in any case. Regardless, the Silver Jubilee became known as *the* Slash amp, and provided the foundation for Marshall's later JCM2555SL Slash Signature model.

WHEN SLASH HIT THE ROAD, HE WAS USING MARSHALL'S NEW SILVER JUBILEE AMPS

FUGAZI'S REPEATER TONE

Although they came together in early days of the grunge scene, the Washington, DC-based band Fugazi were a punk outfit good and proper. And needing to absolutely crush you under the weight of their sonic maelstrom, Marshall amps were the only real way for them to go. The JCM800 series was still in production when the band formed in 1987, and both Ian MacKaye and Guy Picciotto made the 100-watt 2203 models their weapons of choice, mostly injecting Gibson SGs and Rickenbacker 330s respectively.

Tee up seminal Fugazi songs such as *Open The Door*, *Steady Diet*, or *Smallpox Champion* – or dig up any of the several live performances available on video if you can track them down – and you hear what great use they make of these amps' full range of pounding lows (usually through a single 4x12 cab each, on stage) and chewy, crackling highs. More dynamic, and therefore more long-lived, than many post-punk and hardcore bands born in the late 80s, Fugazi's angular assault might seem an odd place to find classic Marshall tone, yet there it is.

TOM MORELLO'S RAGE TONE

If any guitarist can take whatever oddball assortment of gear he's handed and make something gorgeous and fresh and real out of it, it's Tom Morello. While Morello's 'Arm the Homeless' bitsa guitar might have garnered more centre-stage attention over the years, he has also been tied to one amp throughout his career, and although it's a bona fide Marshall, it's definitely an underdog amid an otherwise legendary lineup of its era. After his previous Marshall head and cab were stolen prior to some recording sessions in 1987 with his first major-label band, *Lock Up*, Morello hustled to Nadine's Music in Hollywood, CA, to quickly gather together a new rig. All the place had on hand was an 80s Marshall JCM800 2205 and a Peavey 4x12 cabinet. Well then, that would have to do.

Heard throughout Morello's revolutionary work with Rage Against The Machine from 1991 to 2000 and again from 2007 to 2011, this two-channel 50-watt cousin to the more common 2203 and 2204 is often frowned upon by Marshall purists for its slightly clunky channel-switching configuration and the use of diode clipping in its lead channel (as opposed to purely tube-driven clipping, which it has, too). Listen to what Morello achieves with this rig on songs like *Killing In the Name*, *Sleep Now In The Fire*, or *Know Your Enemy* and any tech-snob preconceptions fly out the window. Mammoth stuff.

YOUR NEW TONE FOUNDATION

We took our best compression and paired it with our two favorite overdrives.

With pro TRS switching capabilities and a handy FX order switch, the new Keeley Aria will lay the groundwork for excellent tone.

Available now at RKFX.COM and at dealers worldwide.

ARIA

COMPRESSOR + DRIVE

KEELEY ELECTRONICS

RKFX.COM

SEE ALL OF OUR ARIA VIDEOS ON YOUTUBE!

FIVE BOUTIQUE MARSHALL ALTERNATIVES TO TRY

Money no object? Here are five top of the line Brit-toned tributes from across the pond for you to consider...

When is a great Marshall not a Marshall? When it's an accurate hand-wired re-creation or a re-imagined modified marvel manufactured by one of today's great makers, that's when. These all happen to come from the US, where the confluence of a booming boutique amp business and rampant Marshall-worship – seasoned by the major impact 'that sound' had on the LA rock scene of the 80s and 90s where so many great amp techs honed their chops – has launched several makers of high-end modern Marshall alternatives. All are worth hearing.

GERMINO

Greg Germino has developed a stellar reputation for his detail-oriented recreations of several original 60s-era Marshall models, all built one-by-one by hand by Germino himself, using components selected out of a compulsion for accuracy. His Lead 55 aims for the archetypal '68/'69 Plexi 50-watter, while the Classic 45 shoots for JTM45, and the Club 40 captures the appeal of the JMP50 Bass heads that have been used by many guitarists over the years.

FRIEDMAN

One of the best-selling of today's Marshall-inspired makers, and one that has also arguably segued over from boutique to mass market, Friedman has several models that nail the 'modified Marshall' sound that so many guitarists have chased through the years. The maker's flagship remains the Small Box, which pairs together two channels, which we might describe as Plexi and 2204 respectively, although the new three-channel BE-50 Deluxe is looking to be Friedman's most versatile performer yet.

METROPOULOS

Working from his shop in Michigan, George Metropoulos has developed several takes on the Marshall theme that have brought him wide acclaim from the guitarists who've enjoyed them. His flagship is likely the Metro-Plex, an adaptation of the classic Plexi of the late 60s updated with performance features to suit the modern player, such as variable voicing modes, a Variac switch, and master volumes.

BOGNER

Although much of his most influential work has centred around the West Coast ultra-high-gain sound, Reinhold Bogner has displayed a serious love of the Marshall foundations throughout his designs. The Helios pays major tribute to the Plexi mystique, with added features to wring a little more flexibility out of that foundation.

TOP HAT

Brian Gerhardt is arguably better known for his lineup of Vox-meets-Marshall combos – the Club Series in particular – but he also created a Marshall tribute a couple of decades ago that continues to pop up on many 'best Marshall-inspired' lists. The 50/100-watt Emplexador is technically a single-channel amp, but it has switching to take it between 60s-era JTM45 and Plexi modes and a hotter mode inspired by the late-70s Master Models and the 80s JCM800 2204 and 2203.

OFTEN IMITATED.

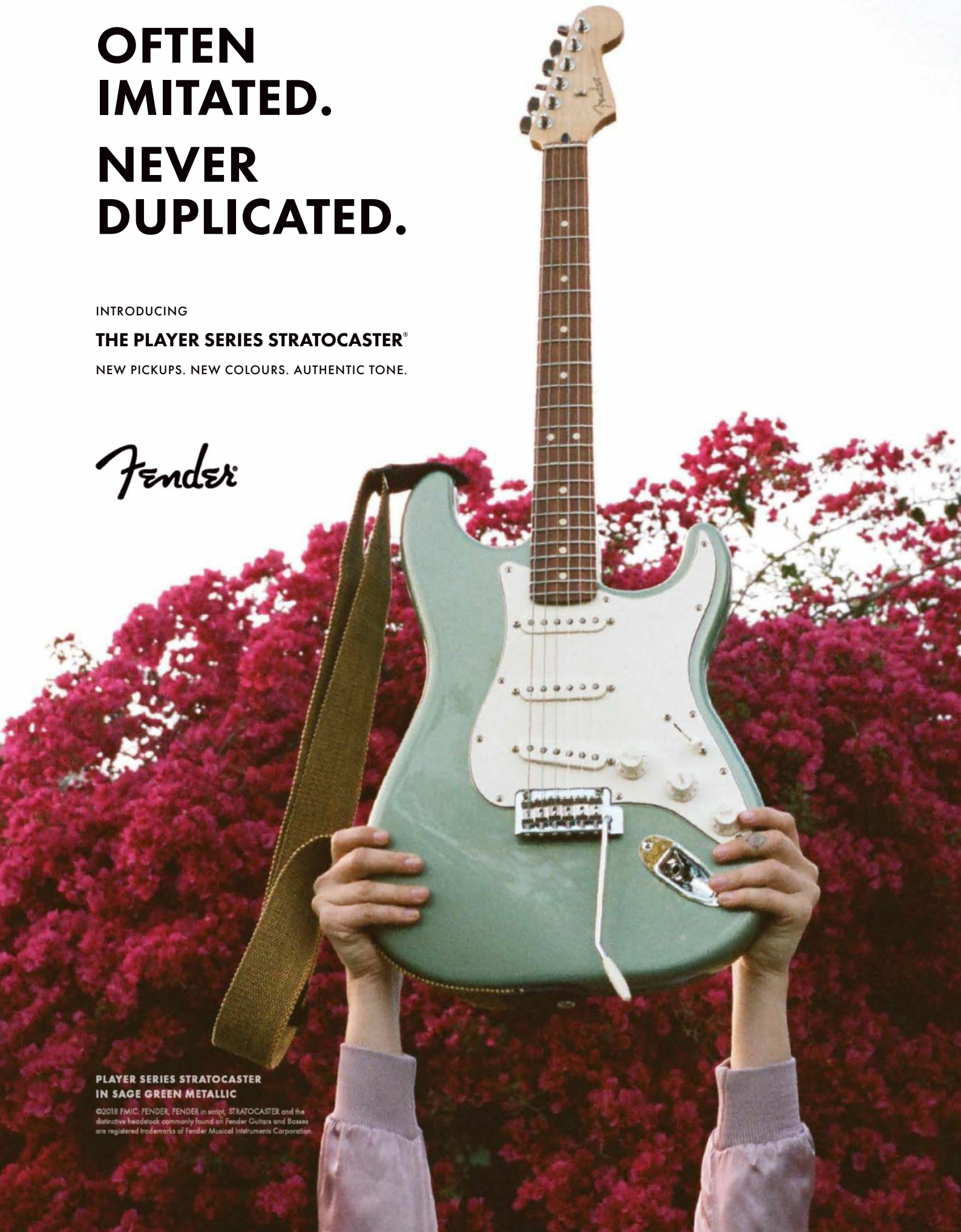
NEVER DUPLICATED.

INTRODUCING

THE PLAYER SERIES STRATOCASTER®

NEW PICKUPS. NEW COLOURS. AUTHENTIC TONE.

Fender



PLAYER SERIES STRATOCASTER
IN SAGE GREEN METALLIC

©2018 FMIC. FENDER, FENDER in script, STRATOCASTER and the distinctive headstock commonly found on Fender Guitars and Basses are registered trademarks of Fender Musical Instruments Corporation.

Marshall

ORIGIN *of* SPECIES

A player-friendly update on the amps that made Marshall great, the Origin series aims to prove that vintage can be modern. Richard Purvis puts the 20-watt combo under the microscope...

Look at the comments below any new product launch from the big guitar and amp brands and you'll invariably find people queuing up to tell them what they should be doing instead, usually followed by a string of angry emojis. It's hard not to feel for these iconic companies, because they made their names producing the definitive gear of the last century, yet still have to make a living in this one. One such brand is Marshall. The world's most famous amp brand has been doing a decent job of balancing innovation with heritage, pushing on with hi-tech new products while keeping its vintage reissues in the catalogue for those who just want the classic tones of the 60s and 70s.

This brings us to the Origin range – Marshall's big new release for 2018, which might be the brand's most interesting launch in years. The Origin name suggests a return to the earliest days of the company, but in fact this is an attempt to please just about everyone. How? By combining traditional Marshall valve tones and styling with a bunch of useful contemporary features – let's dive in.

The Origin series comprises two heads and three combos, ranging in output power from five watts to 50, and this 20-watt combo should be the Goldilocks 'just right' model for a lot of guitar players: powerful enough to gig, but small and light enough to hoik out of the boot without worrying about sending your back into spasm. It's about the same size as a blackface Princeton, and sure enough the Origin 20C is a 1x10, with a Celestion G10 VT Jr pumping out the noise. If you're worried that's not going to give you enough oomph to blast away your drummer's hangover, there are outputs for eight- and 16-ohm external cabs, so a full stack isn't out of the question.

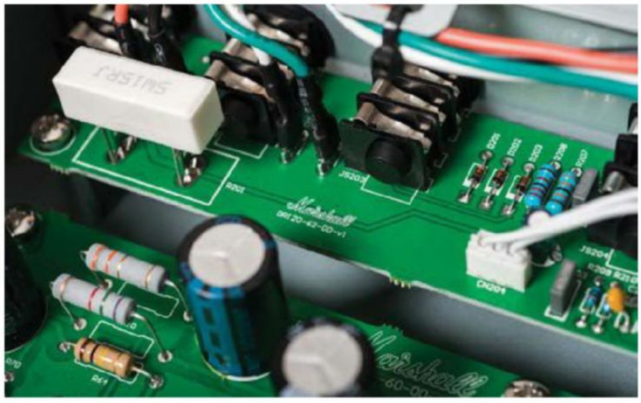
THE ORIGIN SERIES MIGHT BE MARSHALL'S MOST INTERESTING NEW AMPLIFIER LAUNCH IN YEARS

Take a couple of steps back along the signal path and you'll find that the output valves are EL34s – big bottles we're used to seeing in louder amps than this, and an interesting change from the EL84s favoured by many modern 20-watters. This suggests an emphasis on Plexi-style grind rather than sparkly treble.

So, those contemporary features that we mentioned? Technophobes will be relieved to hear that we're not talking about Bluetooth trickery or even digital effects, here – just refined ways of controlling things. And there are clues to three of these functions on the top panel.

First up, there's a 'pull boost' option on the preamp gain control – nothing too radical there. But right next to that, before we get to the familiar bass, middle and treble controls, we see a knob marked 'tilt'. No, this doesn't cause the amp to lean over to one side as a way of discouraging bandmates from resting their drinks on it. In fact it's a simplified take on the old Marshall trick of patching between normal and high-treble channels then adjusting the relative levels for a richer tonal palette than either channel on its own. Why they didn't just call it 'blend'? No matter – it's a brilliant idea.

The third thing you definitely won't find on an original Super Lead is the three-way output level switch, allowing you to drop down to three watts or around half a watt.



The internal PCBs are neatly wired, while the 10-inch Celestion driver can be bolstered with an extension cabinet

Marshall has clearly recognised the need to cater for bedroom players with short-tempered parents and/or neighbours; its Powerstem system works by lowering voltages around the power stage.

There are a couple more extras skulking round the back, too: a DI output, EQ-treated to send a usable tone directly to your recording interface; and an effects loop. There's also an input here for the included footswitch, which can be used to bypass the boost and the loop.

The amp feels solid enough, and our only real beef with the design is the little panel across the back. Presumably this is there to protect the amp's insides from a carelessly-chucked mains plug, but it makes access to the valves tricky should you need to replace them. It's also worth pointing out that Marshall has only been able to include all those clever features at such a reasonable price by outsourcing production to Vietnam, which might not go down well with patriotic purists, but if you're expecting to find a new UK-made valve amp for under 600 notes, you might want to get to work on that time machine...

Unlike many 20-watt combos, the Origin features a pair of EL34 power valves

IN USE

Your reviewer used to gig with a Marshall JTM30 1x12 combo back in the day, and while it's an amp that's now remembered mostly for reliability issues, it did sound pretty great in a boxy kind of way. In voicing terms, the Origin 20C is quite similar. Perhaps not surprisingly given its dimensions and 10-inch speaker, the sound is focused on that classic British midrange rather than floor-shaking bass... which isn't necessarily a bad thing. In terms of basic sonic character, it's totally 'small Marshall' and really rather loveable.

There is some clean headroom, but not much, and the output valves will contribute an element of crunch if you crank the master level; as with any master-volume Marshall, balancing this with the preamp gain is key to controlling the overdrive's intensity and the amp's overall meatiness. This isn't a metal amplifier by any means but it does get plenty feisty enough for the rest of us – and the output switch does a fine job of scaling things down without getting all limp and fizzy. Half a watt is never going to sound as engaging as 20 watts or even three watts, but for late-night practice in the same room as a sleeping cat, it's more than acceptable.

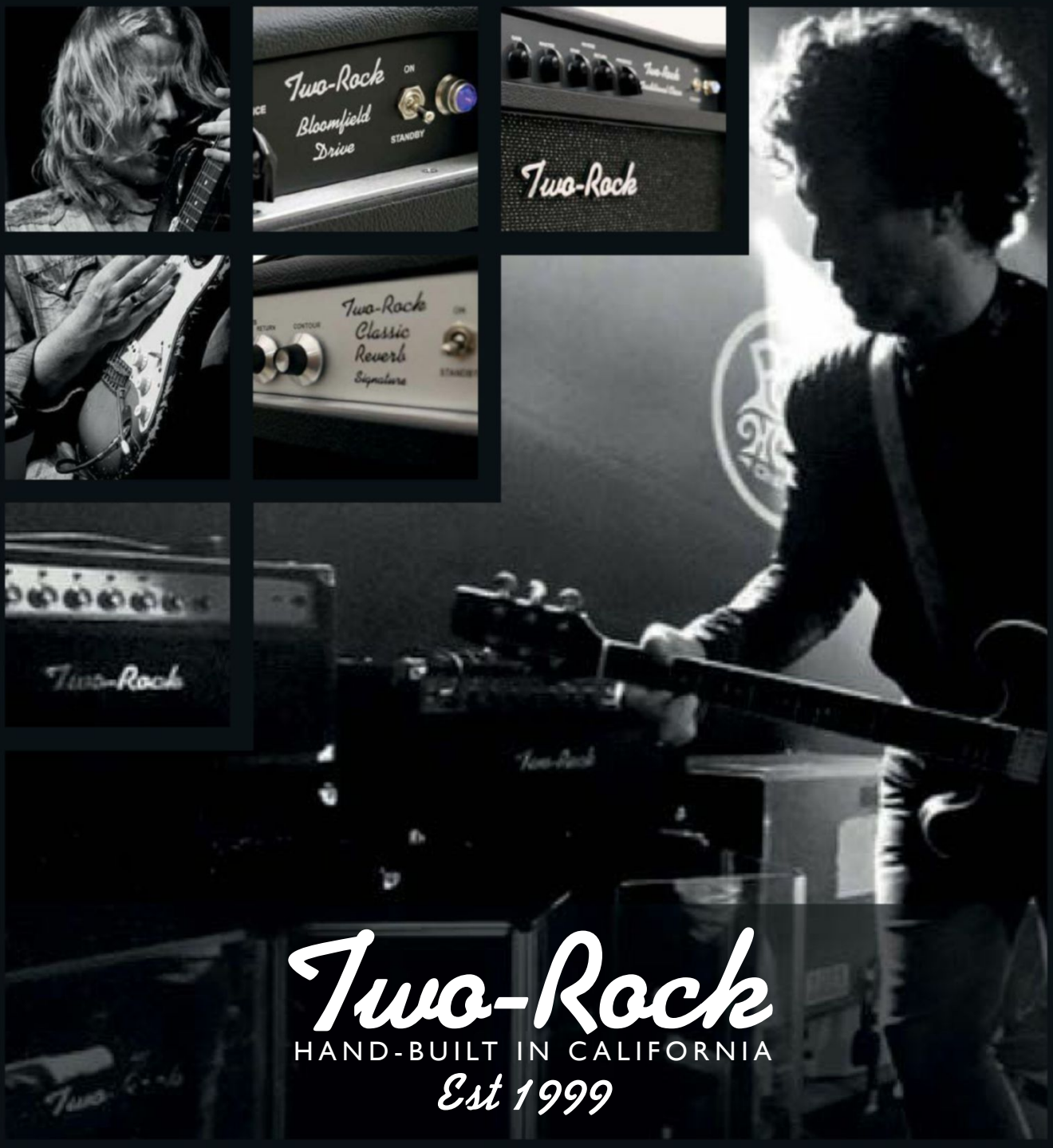
A speaker-silencing headphone port would have been even more moggy-friendly, but the DI output is extremely useful in its own way. While it doesn't mute the speaker, we're pleasantly surprised by the quality of the tones it provides for microphone-free recording. There's none of the plasticky top end you sometimes get from DI outputs with half-hearted cab simulation, and we could quite happily use this for rhythm guitar sounds without feeling the need to run it through a separate amp plug-in – a bit of compression and roomy reverb is all it really needs to sit naturally in a mix.

But let's get back to the top panel, because we have more features to explore. First up is that gain boost... and it's not what you might expect. Rather than simply adding a spoonful of neutral drive, it's a real fattener, turning wiry edge-of-breakup tones into something much more substantial. With most of our test guitars this is a real boon on the bridge pickup, although it tends to make things a bit flubby as soon as we flip to the neck, even with single-coils, and even when playing through a larger, open-voiced cab. You might need to tweak the EQ to keep things balanced here.

Speaking of which, while Marshall is not exactly renowned for the

CODAMUSIC www.coda-music.com

HAND-WIRED, POINT-TO-POINT EXCELLENCE
RELIED UPON BY MUSICIANS WORLDWIDE



Two-Rock
HAND-BUILT IN CALIFORNIA
Est 1999

WWW.Two-Rock.COM 707-584-8663

Copyright 2018 Two-Rock Amplifiers, LLC | All Rights Reserved |

Two Rock amplifiers available at Coda Music

51a High Street, Stevenage, Herts, SG1 3AH t : 01438 350 815 e : stevenage@coda-music.co.uk
Acoustic Centre 27b Church Lane, Stevenage, Herts, SG1 3QW t: 01438 350815 e: acoustics@coda-music.com

Instant decision 9 months 0% finance
available on all new products over £300 on our website

The three-way output switch toggles between 20-watt, three-watt and 0.5-watt modes

The gain boost and tilt control are useful tone-shapers

KEY FEATURES

Marshall Origin 20C

- **PRICE** £559
- **DESCRIPTION** Single-channel valve combo. Made in Vietnam
- **POWER RATING** 20W
- **VALVES** 3x ECC83, 2x EL34
- **CONTROL PANEL** Guitar input; gain with pull boost, tilt, bass, middle, treble, master volume, presence; high/mid/low output switch, power switch
- **REAR PANEL** 3x speaker outputs (16-ohm, 8-ohm, 2x16-ohm), DI output, footswitch input (switch included), effects loop send and return
- **SPEAKER** Celestion G10 VT Jr
- **DIMENSIONS** 520 x 420 x 240mm
- **WEIGHT** 13.9kg/30.6lbs
- **CONTACT** Marshall Amplification 01908 375411 **marshall.com**

dramatic effects of its tonestacks, your sound-sculpting options with the Origin 20C are actually rather impressive. The bass knob does what it can within the limitations of what is essentially a bass-light amp, while the mids can be pushed for extra raspiness or dialled right back for a more sweet, almost Fender-like tone; but it's at the top end of the spectrum that you can really get twiddle-happy.

High frequencies can be controlled in three ways: via treble, presence or tilt. That might sound like overkill on a diddly amp that doesn't even have room for reverb or channel-switching, but in truth it's a telling sign of the real priorities of the designers – because it's all about being able to nail the precise tone that your capricious ears are yearning for.

Each of the three knobs operates in its own distinct way: treble controls the really high stuff, presence is focused on slightly lower frequencies for taming those biting transients, and tilt... well, the newbie turns out to be the most interesting of the three. At halfway, the core sound is perfectly well balanced; cranking it towards the trebly end adds freshness and zip to the body of the sound in a completely organic way, while going the other way softens things up without going muffled. Yes, it sounds relatively dark at zero and relatively piercing at full, but the sounds at both extremes remain usable. Maybe two separate volume controls would feel more intuitive to play with, as on a patched two-channel amp, but it's an efficient way of achieving the same results.

For this clever and tonally gratifying feature alone, Marshall deserves a pat on the back, and it sums up the clever way that the company has gone about the whole Origin project.

LIKE THIS? TRY THESE...

The **Orange Rocker 15** (£614) and **Friedman Mini PT-20** (£1,749) are another two distinctly British-voiced 1x10 combos, albeit at very different price points. Step up to the 1x12 format and your many options include the **Blackstar Artist 15** (£517)

Guitar VERDICT

+ Old-fashioned Marshall tones with some thoroughly modern flexibility
+ Still sounds convincing in lower-power modes
+ DI output is surprisingly realistic, making it a handy feature for low-volume recording

– There's not much oomph in the low end, especially with the boost switched off

A smartly designed little combo that brings the Marshall roar in a versatile and affordable package

9/10

AC222CE

eastmanguitars.com

EASTMAN

Ovangkol Cutaway Electric

TOMORROW'S TONE, TODAY.

BLUE STEEL

THERE'S FIRE IN THIS ICE

CRYOGENICALLY FROZEN

BRILLIANT TONE

LONG LASTING

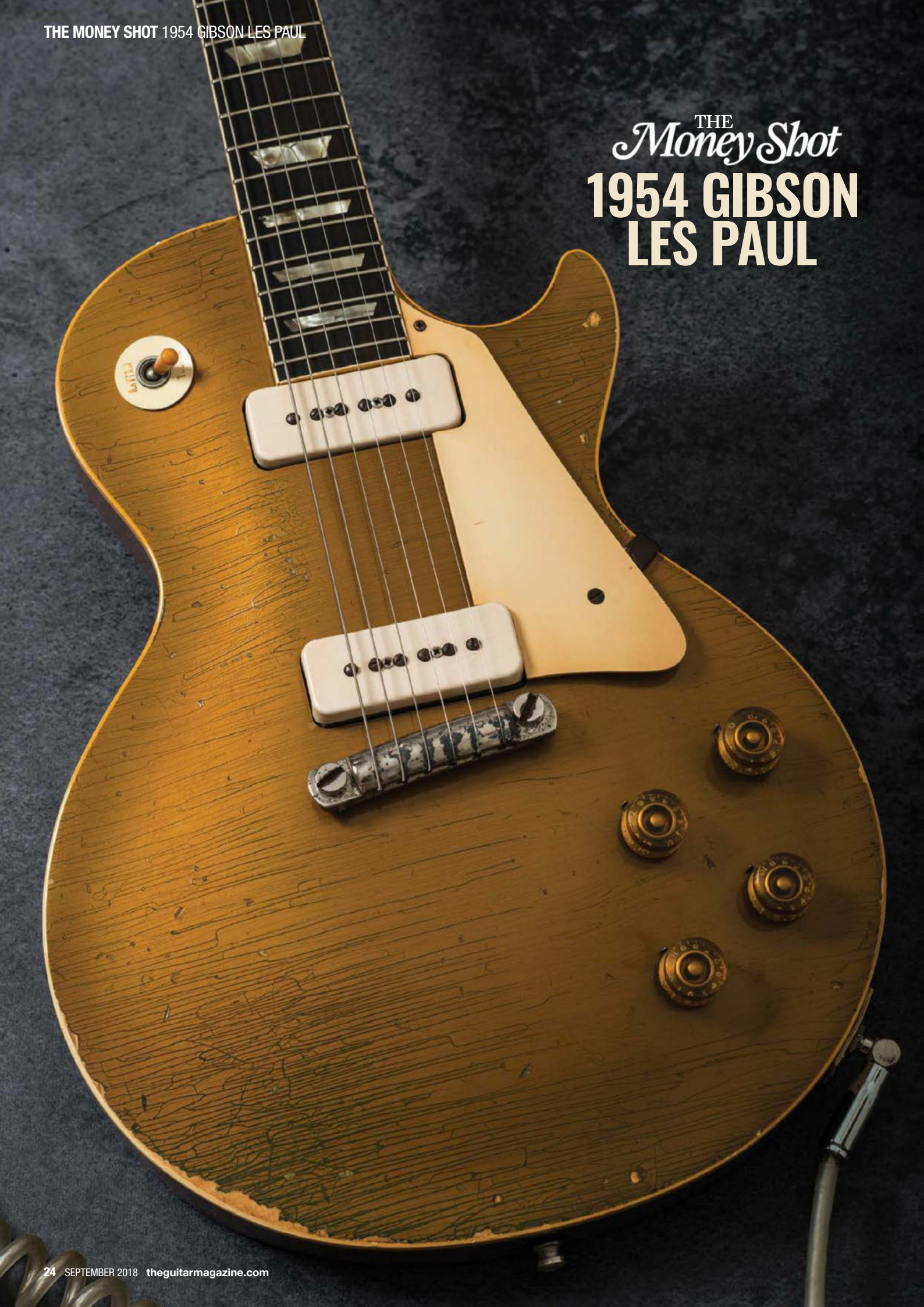
Dean Markley

#WELLSTRUNG

@DeanMarkleyUSA

jhs

www.jhs.co.uk



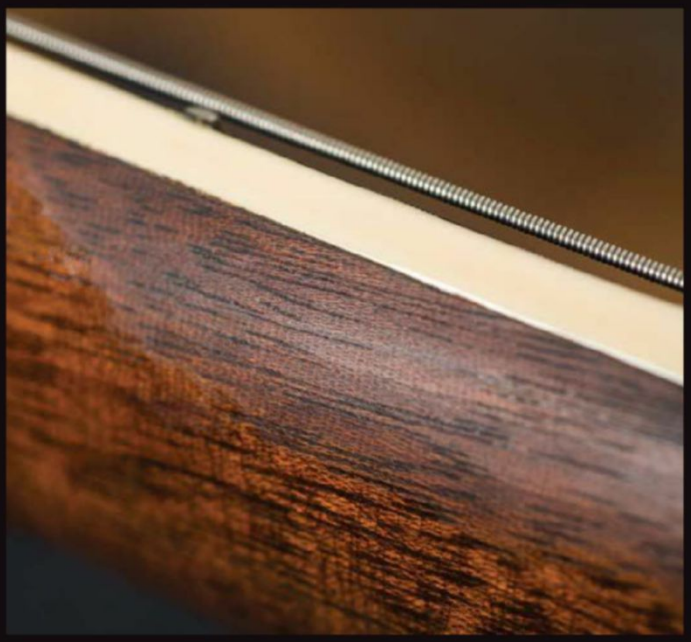
THE *Money Shot*

1954 GIBSON LES PAUL

When we needed a guitar to feature alongside the Marshall Origin combo on the cover of this month's magazine, it provided us with a good excuse to get our hands on this absolute stunner of a '54 Goldtop owned and treasured by a friend of the mag.

Any encounter with a 1950s Gibson is memorable, but even among all of the Bursts and Goldtops we've had the pleasure of playing over the years, this is a particularly special example. Aside from wearing its patina of 64 years of hard playing very well indeed, the combination of those low-wind early 1950s P-90 pickups and the wrapover tailpiece is as close to a match made in tone heaven as you are ever likely to hear. Clarity, vocal mids, grind, dynamics, a neck to die for, almost supernatural sustain... pair it with a low-powered tweed amp and you can go from a pseudo-acoustic clean jangle to the fattest rock raunch with just a twist of the volume control. David Gilmour and Dan Auerbach in one instrument? You bet. The possibilities are endless...

Sadly, very few of us will ever own such a valuable vintage piece but every guitarist owes it to themselves to experience the joy of playing a great '50s Les Paul at least once. And our Workshop project on p109 shows you how, with a little ingenuity and a lot of elbow grease, you can get pretty damn close to the real thing...



VINTAGE BENCH TEST

BROADCAST QUALITY

The roots may be showing on this old blonde, but it sure can sing. Huw Price surfs the airwaves with one of Fender's first guitars: a 1950 Broadcaster...

In the event you are unfamiliar with the story, the Broadcaster was Leo Fender's first two-pickup guitar, but the name was dropped after Gretsch pointed out it was already using the moniker 'Broadkaster' for a drum kit. Fender began snipping the 'Broadcaster' bit off the decals until around September 1951 (as a result these are nicknamed the 'Nocasters'), when the firm settled on the name 'Telecaster'. It's thought that Broadcasters were only made between autumn 1950 and March 1951.

So, onto our specimen... ATB guitars purchased this guitar from a dealer, who had acquired it from the original owner. He was in his 90s, so as a 'mature' player during the 60s and 70s, he must have been immune to the modification impulse. As such, this Broadcaster has survived 100 per cent intact, with no finish touch-ups and stock factory wiring. A remarkably thin finish covers a two-piece ash body with a join line running diagonally. Mostly intact, the lacquer is tightly and extensively checked with a yellow-blonde back contrasting with a darker, golden-mustard front and sides.

The darker front, bridge-cover tan line and absence of rust suggest that this guitar has lived in a dry and possibly sunny environment for most of its life. A rich amber hue enhances a subtly flamed one-piece maple neck with minutely checked lacquer. Fingerboard wear is confined to the first five frets and the last five, so that's fingers and plectrums respectively; and it's the same story on the back of the neck, with minimal wear-through and oxidisation in the lower positions.

Having written of the life and times of Fender's legendary neck shaper Tadeo Gomez in *The Guitar Magazine* only two issues ago, it's serendipitous to be holding one of his necks in our hands. Some might describe this as a 'biggish' neck, but clubby doesn't come into it. There is a V quality, but it's not exactly the soft V of '56/'57 or the hard and almost triangular V this writer encountered

on one very early Telecaster. This is more of a rounded V that retains its shape – albeit in gradually softening form – all the way to the neck pocket. Just below the side dots, the carve abruptly changes direction. This manifests as a discernible line that runs all along the neck, but rather than leave this as a square shoulder, Gomez treated it as the starting point of a rollover that gracefully transitions to a tighter curve at the edges.

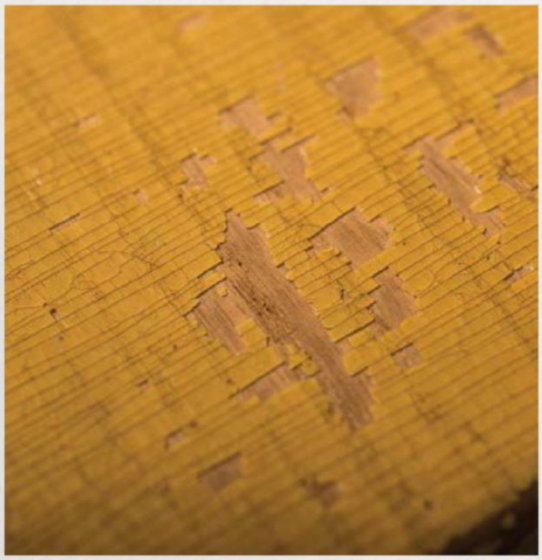
At the body end, the line continues into the transition between the curved area of the neck and the flat sides that enter the pocket. So, it's unbroken from the nut through to the heel, and we've never seen a Fender neck quite like it. Even so, the 'Tadeo taper' refers to the transition from the back of the headstock to the neck, and we can see why it's celebrated. The neck profile continues behind the nut and the neck and almost 'disappears'. The transition is so graceful that there's no discernible edge and the corner adjacent to the sixth (low E)-string tuner is rounded to echo the curve from the fingerboard to the headstock's face. On this evidence, Tadeo Gomez elevated neck carving to the realm of sculpture – and this neck's supreme comfort and aesthetic beauty blow us away in equal measure.

Despite its familiar appearance, there are subtle details that set Broadcasters apart from later models, and they're all in evidence here. The knobs are 0.8 inches tall, with rolled top edges and flat tops, and a semi-heavy knurl for grip. Staying with hardware, the

Opposite **The tight, uniform lacquer checking looks quite different to the type of checking seen on later pre-CBS Fenders**

Top **The very earliest Broadcasters had steel saddles so these brass units indicate that this is a later example**

Bottom right **The hardware was chrome-plated to auto industry standards, and this pickup cover shows few signs of wear**



Top **Early 50s Broadcaster and Telecaster bridge pickups had polepieces that were flush with the top of the fibreboard**

Middle left **The finish was applied straight onto the body with no primer or base coats**

Bottom right **Black dots are commonly associated with 50s maple-neck Fenders but the 'board and side dots here are choclate brown**

saddles are all brass with flat bottoms, the Kluson gear housings are the earlier closed types and the jack cup is milled rather than pressed. Check out the rounded plug at the headstock: it's cut so close to the edge that they sanded through to it when the 'board was being radiused. Some suggest Broadcasters all had maple plugs, but this looks like walnut. The nut is original and it's cut just like the one on the 1956 Strat we featured in 2016 – with a triangular file rather than nut files. It still works fine, because the frets have never been changed.

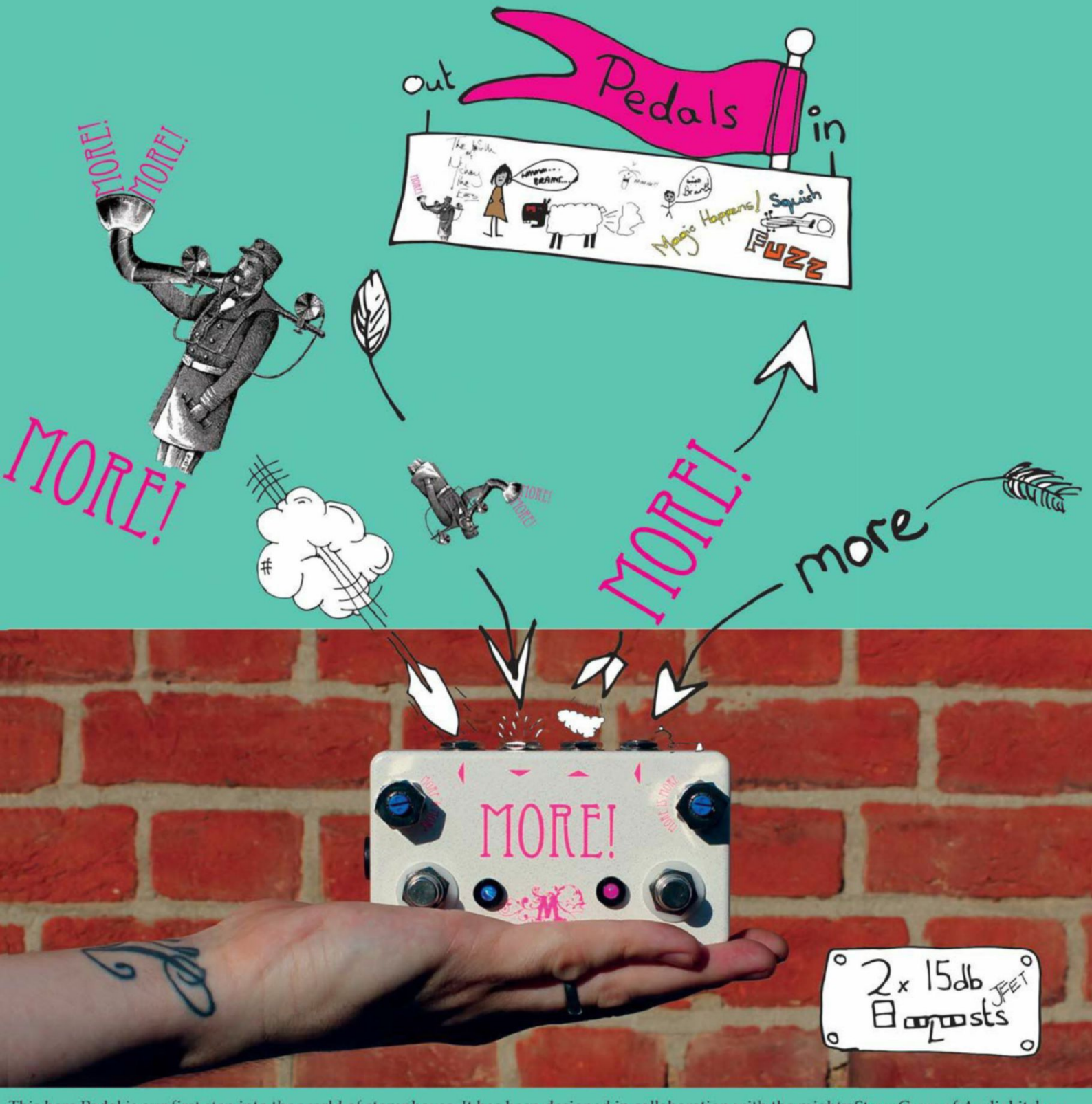
IN USE

The first thing you'll notice is the weight, because this body was made long before lightweight swamp ash was

MONTY'S GUITARS
LONDON

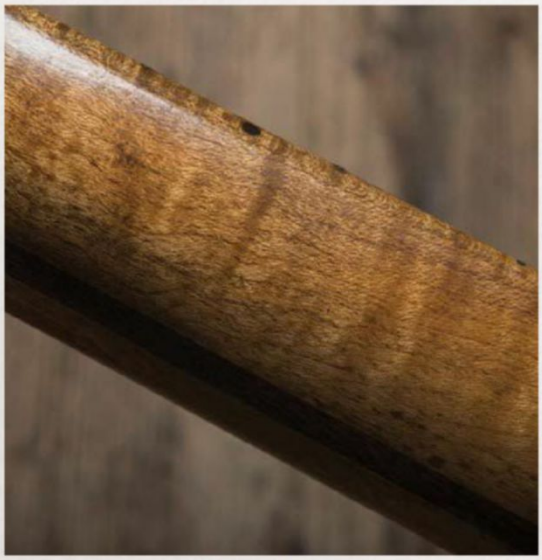
WWW.MONTYSGUITARS.COM

FIND US ON



This here Pedal is our first step into the world of stompboxes. It has been designed in collaboration with the mighty Steve Crow of Audiokitchen. We have named it MORE!

The MORE! contains 2 independent 15DB JFET boost circuits with a loop in between them, this allows you to have the boosts at different points on your board pushing your drives and then boosting after them, or use it as a straight double boost, either sounds great. Thanks for reading the small print, I hope you like it as much as I do. Cheers, Matt.



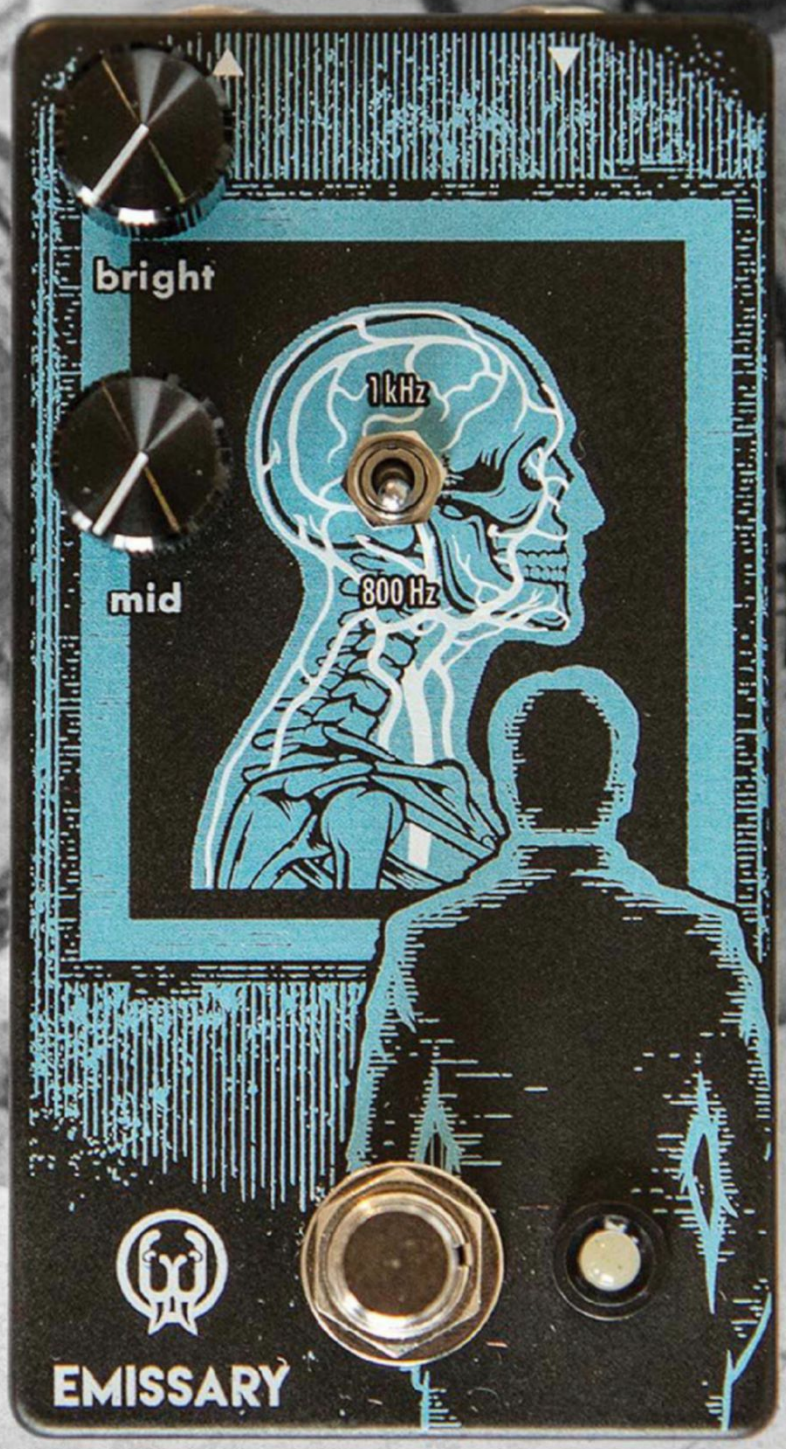
Top **It's amazing how much difference five letters on a water-slide decal makes, but Broadcasters are the most valuable and collectable variation of the T-type**

Middle left **The one-piece maple neck has subtle flame figuring and you can see the sharp transition line where the shoulder rollover begins**

Middle right **The Fender factory clearly didn't have specialist fret files yet, and the string slots are V-shaped and wide**

'invented'. While this subdues the transient response, it sustains like a fine Les Paul. You might imagine that the absence of treble bleed through a tone control would make the bridge unbearably bright, but the opposite is true. With a reduced resonance peak at the cutoff frequency, the treble is wide open, but sweet and never shrill. Plain strings have a clucky attack and there's a warm balance; but there's a slight lack of snap from the low notes despite tons of woody twang. You also get a resonant quack that's centred a tad lower than some Tele pickups – and with overdrive, this translates to a singing quality that's far more Buchanan than Bakersfield.

The neck pickup – in the middle setting – also benefits from the lack of tone control because it's



WALRUS ● AUDIO

emissary

PARALLEL BOOST

AVAILABLE NOW WALRUSAUDIO.COM

KEY FEATURES
1950 Fender Broadcaster

- **PRICE** £64,995
- **DESCRIPTION** Solidbody guitar, made in the USA
- **BUILD** Ash body with bolt-on 1-piece maple neck, brown dot markers, 21 frets
- **HARDWARE** Kluson single-line tuners, steel bridge with serial-number stamp, brass saddles
- **ELECTRICS** 2x single coils, volume, blend, 3-way switch
- **FINISH** Blonde nitrocellulose
- **SCALE LENGTH** 648mm/25.5"
- **NECK WIDTH** 41.25mm at nut, 50.9mm at 12th fret
- **NECK DEPTH** 21mm at first fret, 24mm at 12th fret
- **STRING SPACING** 34mm at nut, 54.75mm at bridge
- **WEIGHT** 4.37kg/9.63lbs
- **CONTACT** ATB Guitars www.**atbguitars.com**

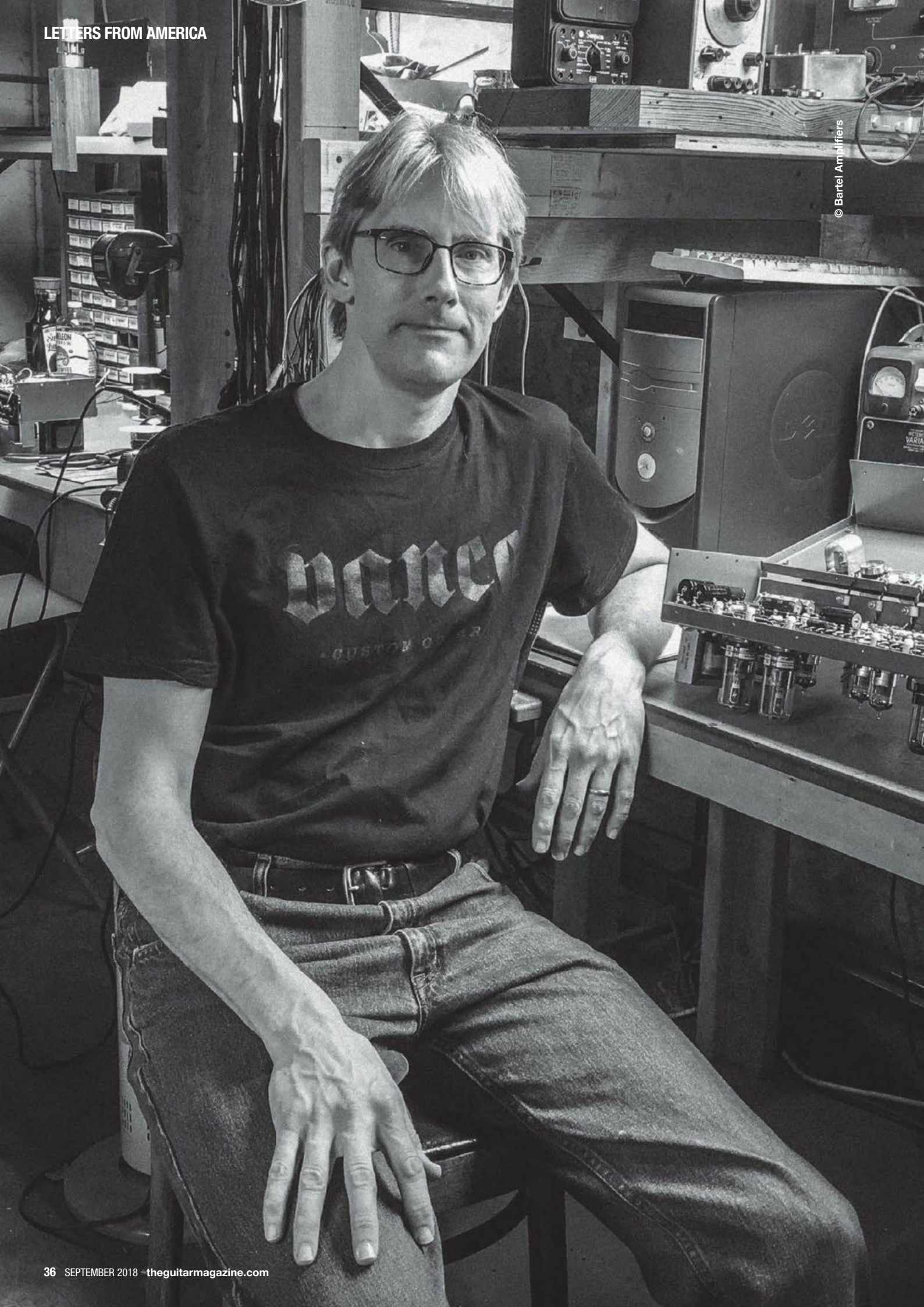
brighter, clearer and more usable than some. Even so, the bridge overpowers it somewhat and both might benefit from a bit of balancing. Back in the bridge position, the second knob functions as a mixer to blend the pickups together. It's great in theory, but the effect is more subtle than expected. However, we discover that the neck is still in the mix even when the control is fully clockwise and wonder if the phasey scoop we hear from the fourth and third (D and G) strings on the 'bridge only' setting, and the barely discernible change in tone from the mixer control, may be attributable to 68-year-old electronics. The final setting is neck only, with preset treble roll off. Fender intended this to be used for jazz chording and faux basslines – since the Broadcaster predates the electric bass. The treble and volume roll-off is extreme, so we wouldn't expect this setting to get much use in a modern context.

Besides its undeniable physical beauty, this guitar's standout features are its wonderful bridge pickup, astonishing playability and what is surely one of the most gorgeous necks ever to have left the Fender factory. With a few minor adjustments and (dare we say it) some finessing of the controls, this instrument would easily cut it in the modern world. However, it's arguably too valuable and historically significant to modify – though that's now a decision for the guys at the Seven Decades show to make, with whom the instrument now resides. Head to www.sevendecades.com to find out more.

Top **This Broadcaster retains its original switch, pots and tone capacitor**

Above left **Fender soon moved to cheaper pressed jack cups, but the earliest examples were milled from chunks of metal**

Above right **The Broadcaster was introduced before cross-head screws were invented so every screw is a flat-head type**



© Bartel Amplifiers

Letters from *America*

MARK BARTEL

BARTEL AMPLIFIERS

It's not often that a maker who's already highly respected in the 'boutique' market decides to totally revamp his craft in order to build amps that are both better, and more expensive – yet that's exactly what Mark Bartel has done. His former Tone King models have been impressing us for 25 years, but now he tells Dave Hunter how he's taking things to the next level...

Mark Bartel grew up an incurable tinkerer, learning a lot about electronics from his technician father before going to college to train as an engineer himself. Like many young guitarists of the day, he had built his first guitar amp out of necessity – not having the funds to purchase one – but by the time he began building amps commercially, he'd already worked for high-flying companies designing semiconductors and mainframe computers. That depth of skill, and his sense of aesthetics, helped to set his fledgling business on its feet pretty quickly in the early 90s.

"I developed an amplifier that ended up being the Imperial," he tells us, "but at the time, I was just doing it for my own enjoyment. I decided to bring one to a guitar-and-amp show in New York City. I didn't know anyone there, I wasn't connected with the industry at all; I was just a college kid with this amplifier that looked funny – it was turquoise. And man, it was just so different in those days, because there wasn't a lot of boutique-y stuff out there, so I got a lot of attention just walking this thing through. Just in one afternoon, I hooked up with a couple of dealers, and I secured a review with *Guitar Player* magazine, too, which played a huge part in making Tone King successful, initially."

With clever retro-leaning styling that made them just as much at home in your trendy loft apartment as they were in the studio, Tone King amps looked different on the outside – and they looked different inside, too, where construction leaned on Bartel's no-nonsense ethos and the use of high-quality printed circuit boards (all hand-wired, with discrete components) and original circuit layouts. The results yielded great-sounding and extremely versatile amps, generally with footswitchable lead and rhythm channels, clever output-reducing features built in, and a whole host of nifty functionality that never defiled the simple, vintage-inspired user interfaces.

In 2009, after a couple decades of major acclaim for these amps, Tone King became part of the Premier Builders Guild (a group of brands unified under a central manufacturing and administrative facility in California), and in 2016, Bartel relinquished control of Tone King when it was sold to Boutique Amp Distribution, which continues to manufacture Tone King amps at its own California facility. For Bartel himself, it was time for a change.

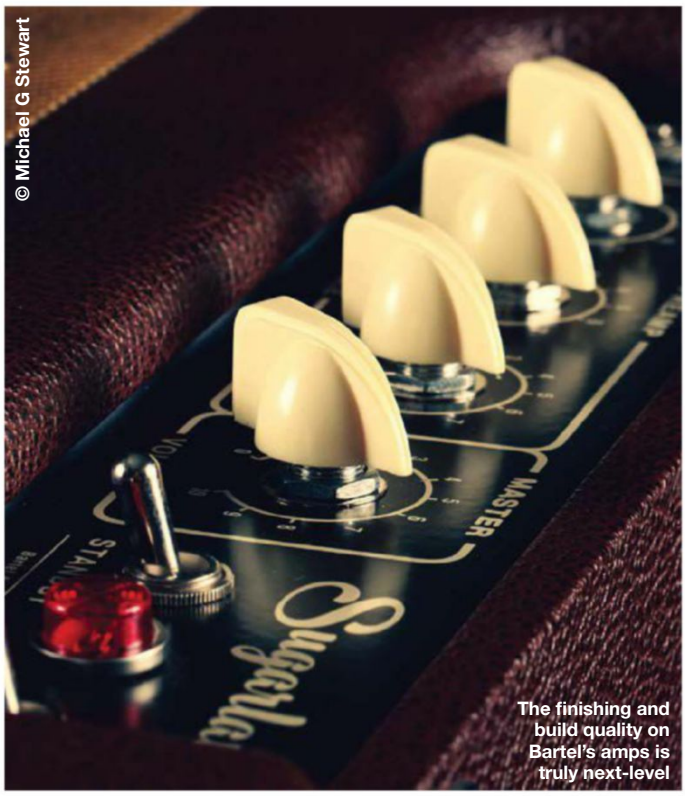
SIGNATURE SOUND

"I'd been building boutique amps for decades," says Bartel, "And it just seemed to me that if I was going to start a new venture, I didn't want to just do the same thing I had been doing, to be limited by the constraints I'd been under for years – for price-point and construction efficiency. I really wanted to step up above that, and almost create a new category of elite, master-built, bespoke guitar amps that really represented the best of what I could do, and all the things I had wanted to do over the years but couldn't, because they just weren't practical."

The results of this no-holds-barred philosophy are found in the new Signature Series of Bartel Amplifiers, which hit the market properly around the time of this year's Winter NAMM Show. The debutante line includes the 12-watt, dual-6V6 Sugarland; the 28-watt, dual-6L6, reverb-equipped Starwood; and the 45-watt, dual-6L6 Roseland with reverb and tremolo – all 1x12 combos. They are, to put it simply, quite something.

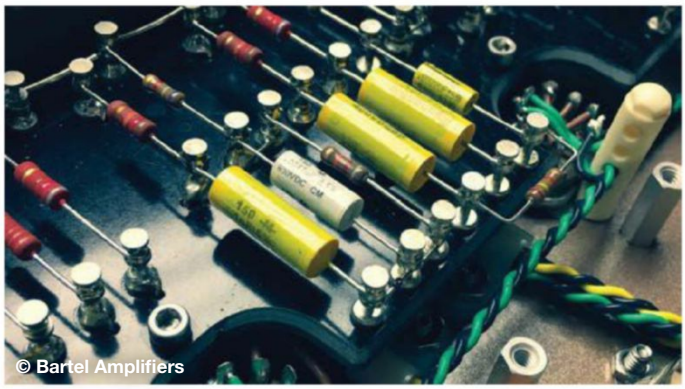
Bartel says: "There's a lot of stuff I've put into these new designs. The intention was just to go for broke and create a new category of amp, essentially. I didn't start out thinking,

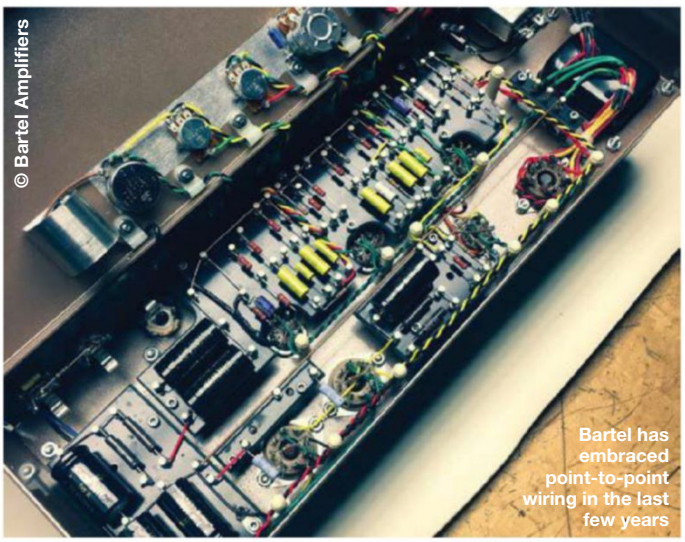
The retro vibes of Bartel's amps bare some similarity to his Tone King designs



The finishing and build quality on Bartel's amps is truly next-level

Bartel's cabinets are a remarkable fusion of both soft and hardwood types





Bartel has embraced point-to-point wiring in the last few years

'let's make a better Fender, a better Marshall, a tweed kind of vintage design', or anything. I started from a place much further back.

"In order to create something unique, I kind of just stepped back and said: 'Well, what is it about electric guitar that I really wanted to do?' And essentially what I was trying to get at was a different kind of playing experience – like when you pick up a classical guitar and strum, it's just got this tactile quality that makes you want to play it, not just jam riffs. And if you play a classical awhile and then you pick up a Strat and play it through a Deluxe, it just feels cold to me. It doesn't have that same intimate quality. And that's what I really wanted to capture with these new amps."

THE WAYBACK MACHINE

To get at this new kind of ultra-expressive amp, Bartel sought to unwind 80 years of guitar-amplifier history. Essentially, to put himself in a mindset that could disregard the excepted norms of tube-amp design as applied to traditional guitar tone, and to work from a perspective that had no overarching frame of reference. All of which meant, essentially, throwing out the existing templates, and creating entirely new ones. Which, we agreed, was really kind of like being an amp designer way back in the 1930s, with no Fender, Vox, Marshall, Gibson or Boogie to refer to whatsoever.

"You can see what I've done here," Bartel says of the amps' looks – a nifty two-tone, tweed-and-vinyl number, in TV-front cabinets – "and you can see what I've done with the construction. But what you can't see is what I've done with the design, which was pretty much a whole year of work. And it really touched every piece of the product: from the cabinet, to the electronic-circuit design and the way it's built, everything. And on top of that, to finish it off, there are a lot of nice, fancy construction features. But that comes much later. If you look at the circuit from the input stage all the way to the output, it doesn't look like any amp that I know of. It's completely from-scratch."

WHAT'S WRONG WITH BEING PLEXI?

While most of Bartel's past designs under the Tone King badge offered two channels, he honed his intentions down to something much simpler for the new amps. Even so, several entirely new elements within the circuit – and the amps' very unusual tone controls in particular – help these to be surprisingly versatile for their minimal knob count.

As Bartel explains it: "I achieved something I've always wanted to do, which was a very straightforward, single-channel design with very few controls, that hits the specific tonal touch-points that I use in my own playing, and that I think a lot of people do as well. And in particular, with just volume, bass and treble controls, I'm able to hit a nice, sparkly kind of blackface clean sound, and a nice kind of thick, grinding tweed thing, and a really authentic-sounding plexi tone. And you can hit all those sounds with one channel that's very simple and easy to dial in.

"That's really the major advance of this preamp, I think: its tonal range. The bass and treble controls have a much more profound effect. They're not just adding a little tweak to one basic sound; they're actually modifying the entire voicing that you can transition between. You can even get a really good jangly

"I WANTED TO ALMOST CREATE A NEW CATEGORY OF ELITE, MASTER-BUILT, BESPOKE GUITAR AMPS THAT REALLY REPRESENTED THE BEST OF WHAT I COULD DO"

Vox sound out of it. It's amazing what you can get with those two controls."

While some purists scoff at master-volume controls, the original and responsive master circuit that Bartel concocted for his new amps is an integral part of the design. Having never been entirely happy with the feel that output attenuators induce – "it seems to have this distance, where you kind of lose the immediacy and the presence of your playing" – he set out to design a new type of master circuit, which took some serious engineering: "The typical master-volume, the limitation is that when you turn the master down, the means by which the distortion is generated is very different than when the amp's cranked with the master up. Here, by using an interstage transformer [an extra transformer between the phase inverter and the output tubes], among other things, and putting a master after it... that's the key element in preserving the harmonic balance and giving it that immediacy and tactile quality that a real output stage gives you."

HAND-WIRED WONDERS

While Bartel started adopting more hand-wiring and point-to-point circuitry in his later Tone King years, his new amps take this to another level, and then some. As the internal photos reveal, the build spares no effort or expense as regards custom fabrication, handiwork, or componentry, and every bit of it is done by one man: Mark Bartel.

"In terms of the construction," he tells us, "I was inspired not so much by amp builders, but by luthiers that I've seen really take it farther. Comparing to amps that I've seen that I've been impressed with over the years, a lot of us builders look at the old Hiwatt stuff and say: 'Man, that's beautiful!' That's kind of the epitome. But I wanted to go way beyond that. And after I'd worked on my stuff for a year or two and then saw a photo of a Hiwatt chassis again, I thought, 'Oh, okay, I'm not as impressed with it now', because I'd really tried to push farther with that."

After a recent encounter at Winter NAMM 2018, fellow boutique-amp maker Holger Notzel of Komet Amplification referred to Bartel as "nuts, but the good kind of nuts". And it's easy to see where he's coming from. In addition to the utterly original circuit design and painstaking construction, Bartel has actually hand-made much of the hardware and other components used in these new builds – moulding his own control knobs, and fabricating ingenious internal wiring posts to keep the wire runs both tidy and extremely secure – among many other things. The epitome of Bartel's 'nuttery' is likely seen, however, in his cabinet design and construction. Always a big part of the development of any Tone King amp, the maker has gone over-the-top for his Signature Series cab designs, which use all solid woods, employing a mixture of soft and hardwood types and a multi-piece baffle; all tuned through an arduous and time-consuming process.

"When you see a lot of hardwood cabinets on the market, a lot of times it's just blindly using the wood for its beauty, and the acoustic effect isn't really considered," Bartel explains. "I put a tonne of time into listening to different woods and trying to discern their effect on the sound, and really designing the cabinet as an instrument to produce a certain sound. It's not reproducing, it's *producing* it, like an instrument. That's the big thing, and I couldn't get that kind of sound out of plywood. I use a combination of soft woods and some hardwoods, so I get the deep resonance of the soft woods and the attack and immediacy from the hardwoods, and I use bracing and other various modes. As I typically do, I put 50 per cent of my effort into that cabinet design. And then you get to the point where you take all the bad ones to the dump and throw 'em out!"

It will come as no surprise that Bartel's new Signature Series amps can only be had at considerable cost, but that's kind of the point. This type of work doesn't come cheaply, nor does the quality that results from it. And hey, Mark Bartel has already been there and done that as far as the value-for-money end of the boutique world is concerned. As he sees it, there's nowhere to go from there but up – and these are rarefied heights indeed, considering the high acclaim his previous brand earned over the years. Come to think of it, achieving his goal of creating amps that are unique, expressive instruments in and of themselves represents a major value-for-money proposition, too.

To find out more about Mark Bartel and Bartel Amplifiers, visit bartelamps.com

Discover more at lowdenguitars.com

PRIVATE COLLECTION

RUCK 'N' ROLL STAR

John Beattie is a rugby union institution, but while the former Scotland and Lions back rower may be a celebrated player and broadcaster, his undoubted passion is guitars. Mark Alexander finds out how the BBC presenter found the sound that he'd first started looking for 40 years ago...

For viewers and fans, this year's Commonwealth Games in Australia was a spectacular celebration of sand, sea and sporting excellence with an Antipodean twist. For three weeks, passion and endeavour were the maxims to follow from down under. For John Beattie, however, while covering the games for the BBC was a pleasure and a privilege, it also meant he was away from his beloved guitars... and that just wouldn't do.

"I was there for three weeks, so I just had to buy a guitar," concedes the 60-year-old former Scotland flanker, who now works as a commentator and presenter for the BBC. "I phoned up lots of places and asked about renting one, but was quoted £20 a day. Instead, I bought a Chinese Les Paul copy called a Haze from a pawn shop. It had active pickups and I played it every day for an hour in my room overlooking the Gold Coast beach. I also bought a wee battery-powered Orange practice amp to go with it, and it was magical."

Despite being best known for his rugby career – which included 25 caps for his country and tours with the British & Irish Lions to both South Africa and New Zealand – and his TV and radio work, away from the pitch Beattie's first love is the guitar.

"Everybody thinks because you're a rugby player; you're a numpty, but we were a musical family," he explains. "Music was number one in our house. Unlike rugby, music isn't competitive, or at least it shouldn't be. But like rugby, it is teamwork. You're in a team of people trying to make something lovely."

John's SG is a clear nod to his Angus Young obsession, but the WWR custom model is much more unique – crafted for Beattie by Scottish luthier Wilson Reid to be the ultimate barebones workhorse guitar

STAGE PASS

Beattie shares his passion for guitars with his brothers. Family get-togethers often end up in sibling jams supported by backing tracks polished off with three-piece harmonies. He also takes his obsession to the stage with John Beattie's Ruckstars – a band that gigs every couple of weeks with an ever-changing line-up of seasoned musicians and TV celebrities.

In fact, Beattie cut his stage teeth in the mid-1980s with Nobby Clark, the original lead singer and founder member of the Bay City Rollers. But it wasn't until after the year 2000 that he approached Jackie Bird, the Scottish journalist and newsreader, about singing in a band that would feature Wet Wet Wet's drummer Tommy Cunningham and James MacPherson of *Taggart* fame. "We played the West End Festival in Glasgow and that gave me the bug."

His fervour for guitars came to a head recently, when he used social media to offer his services to local Glaswegian bands. It proved to be a pivotal tweet. "I was home alone for the weekend so I put something out on Facebook and Twitter asking if any band wanted a guitarist for the evening. The Dead Flowers, who play at The Cave in Paisley, got in touch. The guys were very generous and the guitarist had a huge Gibson Les Paul in Honeyburst. I played it and it just felt right. I thought; I'm getting one of these."

> "LIKE RUGBY, MUSIC IS TEAMWORK. YOU'RE IN A TEAM TRYING TO MAKE SOMETHING LOVELY"

And so he did. "I've always fancied a Les Paul," he explains. "I grew up with the sound of Jimmy Page and Paul Kossoff, but it seemed to be the guitar everyone else had. And yet, I knew that it could do things other guitars just couldn't do."

After his drop-in gig with The Dead Flowers, Beattie contacted a friend who runs an instrument hire company and ordered up five Les Pauls to test out. "One of the guitars had hardly been used because it was so heavy," he says. "I weighed it on the bathroom scales and it came in at 11.5lbs. It had strap locks and locking tuners, and I thought it was wonderful. I restrung it with 0.010-gauge strings and stuck it through my amplifier and it sounded magic. I took it to the Thornhill Music Festival and liked it because it didn't swing around too much because of the weight. It had a lovely playable fat neck and a weird, cleanish, humbuckery sustain that I loved."

The hefty 1998 Les Paul Standard was duly acquired and became the latest addition to Beattie's considered collection earlier this year. Losing himself in its tones transports him far away from the commentator's box at Murrayfield or the BBC studios in Glasgow, where he presents his daily radio show discussing the contentious topics of the day.

"The Les Paul felt like a guitar that could do some work," he enthuses. "And it plays and sounds exactly the way a Les Paul should. You can hear every classic rock album you've ever heard when you play it. That's how they got that sound. That's where that noise comes from. I know it sounds silly coming from an ex-rugby player, but the guitar spoke to me."

The reassuring warmth of a Les Paul is brought to life when Beattie plugs it into his Flynn Brit Plexi 45 – a JTM 45 clone that is paired with a 2x12 cabinet. This ballsy, straight-ahead amp also hails from Glasgow and the workshop of Stevie Flynn, who has established Scotland's biggest vintage valve amp service and repair centre. Happily enough, he also builds hand-wired boutique amplifiers that accentuate the clarity of Beattie's Les Paul, and stresses the pick attack that is a big part of his playing.

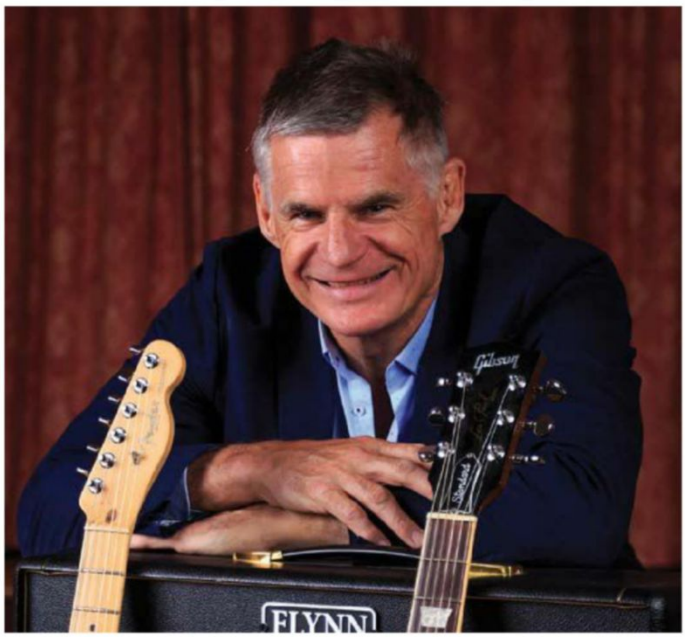
"Stevie Flynn is a great amp maker," says Beattie. "I didn't want to buy a Fender or a Marshall or a Mesa/Boogie. I wanted to find a local amp builder and help a local guy. When Stevie plugged his beautiful Les Paul Goldtop with mini-humbuckers into the amp – it was *that* sound. That AC/DC sound, or you could tweak it and it could be Paul Kossoff or Peter Green or Eric Clapton from the Bluesbreakers."

Beattie had found his sound and completed a journey that had started more than 40 years earlier with an Ibanez Les Paul copy, and ended in a throwaway tweet when he was at a loose end one evening. The initial musical stimulus to pick up that old Ibanez came in the form of The Seekers, Status Quo and The Who. And while rugby, civil engineering and chartered accountancy offered career progression in various areas – rugby union was still an amateur sport until 1995 – Beattie was always playing his guitar, with one man influencing him more than any other.

TOUCH TOO MUCH

"The one person I would love to interview and hang out with would be Angus Young," he says plainly. "I think of all the riffs he and his brother wrote, the way they got two guitars

Beattie with his pride and joy: an intentionally hefty 1998 Gibson Les Paul Standard



On the amp side, John wanted to support boutique Scottish builders, so he opted for this Flynn Brit Plexi 45

chopping in and out and how the two guitars sound different but blend so well together. There are other guitarists who are faster, like Joe Bonamassa, or more influential, like Jimi Hendrix, but in terms of the sound that I would aspire to; it would be Angus Young."

Young was also pivotal in forming Beattie's set-up and, in particular, his approach to pedals. "I don't use any effects," he affirms. "I used to, but I don't any more. There's something about the guitar straight into the amp that I am very happy with.

"If you're in your bedroom and you're playing with loads of effects, you can hear them all. If you're playing in a band, there's no depth to your sound because there are so many effects. It's the Angus Young thing. I know he went through a Schaffer system, but why complicate things? Why worry about it when the beauty is plugging the guitar into the amp and using your volume and tone pots."

He does have one tip to add a bit of colour to your tone. "Sometimes I angle my amp and reflect it off the ceiling or I'll turn it away from myself to get the sound off the back wall," he explains. "Sometimes I will deliberately not point the amp forward, but sideways or up to get a wee bit of reverb and delay. It depends on the room."

SECOND XV

While the Les Paul has become John's go-to instrument in recent months, the rest of his carefully considered guitar collection has plenty to offer as well. As an Angus Young disciple, it's no surprise that the first guitar he pulls out is a Gibson SG, but it's one with a bit of a story behind it.

"That goes back to when I shared a flat with two ex-marines in Edinburgh when I played rugby for Scotland and would secretly learn every AC/DC song I could," Beattie recalls. "I wanted an SG because I wanted that sound. Of all the gigs I've done, I've used the SG the most. I've had it the longest and it can sound beautiful. It occupies that space above the bass and below the voice.

ATB GUITARS

– FORMERLY ATOYBOY GUITARS –

NEW SHOWROOM JUST OPENED!!

Come and visit us, by appointment, in our newly refurbished showroom in Regency Cheltenham at the heart of the Cotswolds

All our stock will be on display for trial, together with a cool range of vintage amps and some irresistible coffee.

WE BUY AND SELL VINTAGE GIBSON AND FENDER GUITARS FROM THE 50'S 60'S AND 70'S - THAT'S ALL WE DO, AS SIMPLE AS THAT!

Visit us at www.atbguitars.com for full details and quality photos of all items
Follow us on Facebook or Instagram for news of daily arrivals

– AT THE TIME OF WRITING SOME OF THE ITEMS WE HAVE IN STOCK INCLUDE: –

1957 Gibson ES-5 Switchmaster
1959 Gibson ES-330 TD
1960 Gibson ES-345 TDSV Cherry PAF's
1962 Gibson ES-335 TD PAF PAT
1964 Gibson ES-335 TDC
1966 Gibson ES-345 TDSVC
1967 Gibson ES-335 TD
1968 Gibson ES-335 TDC
1956 Gibson ES-225 TDN Blonde
1959 Gibson ES-175D Players

1964 Gibson ES-330 TDC
1967 Gibson ES-330L Burgundy

1954 Fender Stratocaster
1956 Fender Stratocaster totally MINT
1963 Fender Stratocaster Olympic White (2 off!)
1963 Fender Stratocaster body refin
1965 Fender Stratocaster Lake Placid Blue
1965 Fender Stratocaster s/b
1969 Fender Stratocaster maple cap s/b
1970 Fender Stratocaster Blonde
1973 Fender Stratocaster LPB

1953 Fender Esquire
1956 Fender Telecaster
1956 Fender Telecaster body refin
1965 Fender Telecaster Blonde
1965 Fender Custom Telecaster Shoreline Gold..!
1968 Fender Custom Telecaster Candy Apple Red
1968 Fender Telecaster Thinline

1959 Fender Jazzmaster Blonde
1963 Fender Jaguar Blonde Gold
1966 Fender Jaguar Olympic White

1953 Gibson Les Paul Goldtop (2 off!)
1956 Gibson Les Paul Goldtop
1955 Gibson Les Paul Custom
1958 Gibson Les Paul Custom
1960 Gibson Les Paul Custom
1970 Gibson Les Paul Custom
1974 Gibson Les Paul Custom
1973 Gibson Les Paul Deluxe Goldtop
1954 Gibson Les Paul Junior + amp
1959 Gibson Les Paul Junior
1960 Gibson Les Paul Junior

1959 Gibson Les Paul Junior 3/4
1961 Gibson Les Paul SG STD Polaris White
1963 Gibson Les Paul SG STD
1962 Gibson SG Special
1965 Gibson SG Junior Polaris White

1964 Gibson Firebird VII
1963 Gibson Korina Flying V White

1966 Fender Jazz Bass Sonic Blue MINT
1959 Gibson EB-2 Bass
1980 Musicman Bass MINT!

1978 Gretsch White Falcon MINT

Plus a variety of vintage VOX and Fender amps from 1955 - 1964

WE WILL PAY EXTREMELY GOOD MONEY FOR SIMILAR VINTAGE GUITARS.

A selection of recent sales »

1967 Gibson ES-335 TD Pelham Blue

1957 Gibson ES-5 Switchmaster

1952 Fender Telecaster Blackguard

1956 Gibson Les Paul Standard MINT

1969 Gibson Flying V

1964 Fender Stratocaster Olympic White

www.atbguitars.com atbguitars atbguitars @atbguitars
Email: info@atbguitars.com • Tel: 01242 697607 • Int: +44 1242 697607

John's carefully selected guitar collection allows him to cover his favourite musical bases

"The only disconcerting thing is it can feel light. I know that Angus Young is so tiny, the SG looks big on him, but with me – I'm six foot four and 15 stone – the SG feels little. But that's probably me, rather than the guitar!"

While the SG was his weapon of choice for many years, everyone needs a bit of variety in their collection, and for John, his Telecaster provides the non-Gibson sounds.

"It's a guitar that can do more than any other," he explains. "And it's tough. It can sound like Francis Rossi, Brad Paisley, Keith Urban, Jimmy Page... but it won't sound like Paul Kossoff! So it's limited to its niche... but it's a wonderful niche! Of all the guitars, the Tele is the easiest rhythm guitar. It's crisp because of the single coils and it feels tight with good string tension so you can play rhythm right up the neck. You can't play rhythm up the neck on the SG the way you can with a Telecaster."

The most unique guitar in his collection is another workhorse – a single-cut WWR Custom Guitars one-off made for John by Motherwell luthier, Wilson Reid.

"I'd played a couple of his guitars and liked them," John recalls. "So I explained I wanted a guitar made of a big slab of mahogany, a fat neck, one P-90 and a wraparound bridge to keep it as simple as possible. Not many people play with just one pickup and I thought; 'I'd like to do that – I like to be different'.

"He made it and I loved it. He did a great job – I wanted it sanded and oiled like you would with a kitchen worktop. I wanted it to be rough, so if you were ever in a fight, you could pick it up and whack someone with it! I wanted it to be completely bomb-proof."

"IF YOU CAN GET 500 PEOPLE DANCING; THAT'S AS GOOD A FEELING AS PLAYING RUGBY"

DANCING TEAM

Clearly, Beattie is a no-nonsense rock 'n' roller, and while his reputation for strength and toughness on the pitch might tie in nicely with this musical persona, in reality the North Borneo-born Scotsman is a team player who likes nothing more than getting up on stage and making an audience dance.

"I've lived a charmed life. I've played rugby at a level I never thought I would. It's given me more fame and more glory than playing the guitar," he says. "But if you can get 500 people dancing; that's as good a feeling. It's fulfilling because people know you're a rugby player and you can smash into people and you were born in the jungle. A tough boy. But when they see you on stage, playing guitar and it's not nonsense coming out of my fingers; that's nice."

Thanks to All Things Wood (www.facebook.com/scottishwood) for supplying us with the guitar stands used in this feature

T64/v-GB

eastmanguitars.com

EASTMAN

T64 Antique Goldburst Varnish

CHANGING THE CONVERSATION.

THE LAST GUITAR STRAP YOU'LL EVER NEED

HAND-BUILT BY MUSICIANS, FOR MUSICIANS

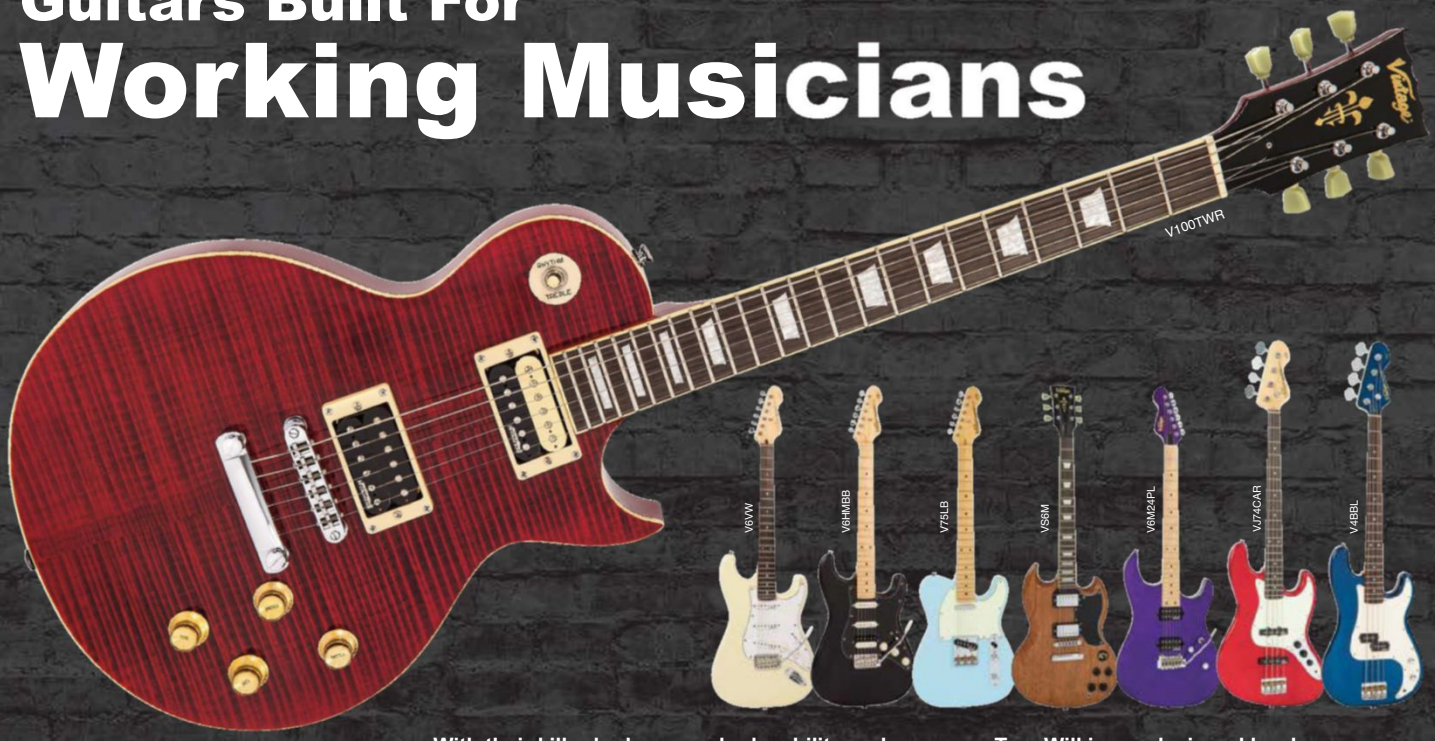
PINEGROVE
LEATHER

+44 (0) 7973 154888
info@pinegroveleather.com
www.pinegroveleather.com

USE CODE **TGM2018**
TO RECEIVE A 10% READER DISCOUNT

GET IN TOUCH FOR A **FREE 20-PAGE BOOKLET**

Guitars Built For
Working Musicians



With their killer looks, superb playability and awesome Trev Wilkinson designed hardware, Vintage Reissued Series guitars have really made an impact around the world, with a host of top name players using them on the biggest stages.

Check out the range of new models and colours today.

Vintage® REISSUED

Find your nearest Vintage stockist at -
www.jhs.co.uk/storelocator

jhs
www.jhs.co.uk

USED AROUND THE WORLD

AFFORDABLE, DURABLE AND INNOVATIVE.

On-Stage®

STANDS, CABLES, MICS, PEDALS, PERCUSSION AND MUSICAL ACCESSORIES.

jhs
www.jhs.co.uk

COMPETITION WORTH £559!

WIN! A Fender Player Stratocaster

TERMS & CONDITIONS

The closing date is **12.00AM GMT 7 OCTOBER 2018**. The editor's decision is final. By entering The Guitar Magazine competitions, you are agreeing to receive details of future promotions from Anthem Publishing Limited and related third parties.

If you do not want to receive this information, you can opt out. This giveaway is open to over 18s only. For full terms and conditions, please go to anthem-publishing.com/competition-tcs

The Fender Stratocaster is the most iconic electric guitar of all time, and over the years its faultless curves have been cradled by everyone from Hank Marvin and Eric Clapton to Jimi Hendrix and David Gilmour, all the way through to more modern guitar heroes such as Simon Neil and Albert Hammond Jr.

The timeless genius that Leo Fender tapped when creating the Strat still resonates with guitarists today, and it's an essential part of every player's arsenal. Now, thanks to Fender EMEA, we're giving you the chance to own the company's latest take on that classic recipe – the Player Stratocaster.

As those of you who read our review last month will already know, the Player series is Fender's overhaul of its mid-priced Mexico-made range, designed to give the gigging and recording musician more of what they really want from its most iconic guitar designs.

The Player Stratocaster does exactly what you'd want a good Strat to do – the bell-like high end, punchy mids and robust low end, combined with crystal-clear articulation and sublime playability, are all dressed up in a body hand-shaped to more closely resemble Leo's original design, and with classic looks thanks to a Sonic Red finish.

The new Player series pickups are crisp and articulate with a bit of an edge, while the 22-fret neck has a universal C-shape with a player-friendly 9.5-inch radius. Down the other end of the guitar, the new two-point floating vibrato offers smoother operation, and the bent steel saddles will charm those craving a more vintage vibe, while a bridge pickup tone control gives players one of the most popular Strat mods straight out of the box.

We were impressed with the Player Stratocaster when we reviewed it last month, noting that, "The Strat's new pickups really do help it offer a more expressive and sophisticated range of voices than its Mexican Standard forebears."

For more on the Fender Player series, visit fender.com, and to be in with a chance of winning this Player Strat for yourself, simply answer the following question at the link below:

Q Which of these finishes does the Player Stratocaster NOT come in?
A Tidepool **B** Trampas Green
C Sage Green Metallic

www.theguitarmagazine.com/comps/fenderplayer

Closing date 7 October 2018

THE REVERB TOP 10

FLANGERS

Oft confused with the similar phaser, flangers are in fact a distinct species all of their own. Reverb's Dan Orkin examines the 10 bestselling pedals found on the online marketplace...

The flanger is a simple yet deceptively versatile breed of effect. The way a flanger operates is similar to a phase shifter or chorus – by duplicating and offsetting the signal of the guitar with a short and modulating delay. As the two audio signals overlap at different points, some phase cancellation occurs, which combines with the delayed signal to create a distinct 'wooshing' sound (often likened to a jet engine).

The idea of audio flanging came about when studio engineers took two duplicate tapes and manually delayed the playback on one by lightly pressing a finger on the flange (rim) of one of the playout reels.

In a modern guitar pedal context, though, flangers can achieve a much broader spectrum of sounds. By adjusting the specifics of how long the second signal is being delayed and how the second signal is feeding back on itself, a flanger can achieve the sound of a vibrato, a chorus, a phase shifter, and much more. This means that grabbing a flanger can add tonal capabilities to your rig far beyond that stock jet-engine sound as made famous by the likes of Eddie Van Halen, Lenny Kravitz, and others.

Seen something you need to add to your pedalboard? Head to Reverb.com and pick up one for yourself!

1 Mooer MFL1 Elec Lady
Topping the list is a straightforward, all-analogue offering from Mooer, inspired by the famed Electro-Harmonix Electric Mistress. Along with its compact footprint, what's cool about this flanger is that it features a filter mode for players looking for a more dramatic sweep, as well as oscillation effects for further tone-shaping.

2 Strymon Deco
While not a pure flanger pedal like the other entries on our list, the Strymon Deco – which is described as a "tape saturation and double-tracker" — offers flanging effects by replicating old school tape set-ups. This is a fantastic option if you're interested in vintage studio, tape-based warble and flange.

3 Boss BF-2 Flanger
The BF-2 was one of the first flangers produced by Boss and has been a mainstay on boards across the rock spectrum since its release. Players such as Prince prized this pedal for its delivery of a wide sonic spectrum of flange, from shorter delay, chorus, and vibrato effects to dramatic jet plane sweeps.

4 Boss BF-3 Flanger
After the BF-2's two decades of production, Boss introduced the BF-3 Flanger to replace it. Though packed in a similarly styled, signature purple chassis, this newer model adds two new modes (ultra and gate/pan) for creating stereo flanging effect. Also new to the effect is tap-tempo and individual inputs for bass and guitar.

5 Moog Minifooger MF Flange
Moog's entry into the flanger arena as part of its Minifooger series, and the MF Flange is known for its rich, deep analog tone. Based on a bucket brigade delay chip, the MF Flange offers a set of highly detailed and expressive controls that can achieve the full gamut of modulation effects with a 'type' toggle that alters its voice by subtracting feedback from the input signal.

6 MXR EVH117
As Van Halen featured the MXR M117 flanger prominently in songs like *Unchained* and *And The Cradle Will Rock*, MXR unveiled the EVH117 for fans eager cop the sound for themselves. Like the MXR Flanger its based on, the EVH117 features the same bucket-brigade technology and, as a result, promises the same sweeping and whooshing effects that made the original so compelling. But specific to this model is both the 'EVH Switch' – that, when engaged, automatically calls up the exact settings Eddie used for the *Unchained* sound – and the EVH-striped chassis the whole circuit is packed in.

7 MXR M152 Micro Flanger
M152 is another all-analogue bucket-brigade flanger from MXR and is again based on the older M117, but this one packs all of the tone of the original into a delightfully small chassis. Despite a scaled back face only featuring two controls for rate and regen, the M152 can still achieve the full range of classic MXR flanger tones.

8 Keeley Bubbletron Flanger/Phaser
A combination pedal from the wonderful mind of boutique effects genius Robert Keeley, the Bubbletron is a one-stop shop for all of your modulation needs, with both phaser and flanger on board. The flanger section of this multifaceted pedal is based on a vintage MicMix DynaFlanger as used by Frank Zappa.

9 Electro-Harmonix Stereo Electric Mistress
The modern iteration of an absolute classic flanger from EHX, the Electric Mistress offers a basic, finely tuned combination of both flanger and chorus effects. Andy Summers is famous for using one of these, though most people assumed it was just a standard chorus on those 80s Police recordings.

10 Alexander Pedals F.13
A wide variety of highly respected boutique pedal makers have gotten into the flange game in recent years, and the F.13 from Alexander Pedals ranks highly among this exciting new crop. Among various cool features, the F.13 includes a dynamic mode that changes the nature of the flanging effect based on the intensity of your playing.

Ones TO *Watch*

GEORGE GLEW

George Glew has gone from obscurity to over 2 million streams in two years. The Bristolian tells Sam Roberts about his rapid rise, from playing Cort S-types to sharing a manager with Lana Del Rey...

George Glew's enthusiasm for music and natural ability was evident from a young age. He began playing piano at the age of five but had switched to the guitar at seven to follow in his brother's footsteps. "My brother started playing guitar and I thought 'That's way cooler, can I do that please?'" he laughs. "My mum enrolled me in some guitar lessons then I studied Rock School up to grade six and RGT Acoustic for grade eight, which I didn't enjoy!"

The 25-year-old's journey into guitardom was similar to most young players, through an unwanted Fender knock-off. "My first guitar was a Cort Strat copy, which I was given because no one wanted it! And then later I got a Yamaha Pacifica. The wood on that thing looked like laminate flooring..."

George's utilitarian guitar collection didn't deter him, however, and by 16 he'd turned his Mum's garage into a pseudo rehearsal room-cum-recording studio. This allowed him to develop both as a musician and producer, through recording his friends' bands alongside his own compositions.

By the age of 20 he began playing in alternative rock bands, which included BBC Introducing coverage and support slots with the likes of Canterbury. Of late though, he's been pursuing a solo career, almost by default. "I was in a band playing stuff that was very Biffy Clyro-inspired, with odd time signatures. It fizzled out and I didn't have a band to jam with, so I just ended up doing it by myself," he admits. "Some people's minds will be blown by a bar of 6/4 anyway!"

George's first single, *Bury Me*, is a soulful track reminiscent of early Jeff Buckley. It has now received over 500,000 streams on Spotify, but was originally released quietly through his SoundCloud page with little to no fanfare. He says it was a conscious decision to re-release it as his first official single. "I didn't have any ongoing projects so I thought I'd put something out, then it got picked up by a few people in the industry. It had been around for a while, so it made sense to do that first and get it out of the way. It was a track that people identified with, y'know?"

Following the original release of *Bury Me*, George found management in the shape of Madonna's Maverick (home of Paul McCartney, U2 and more), which later led him to Tap Management. Now, working with the team responsible for the development of young pop superstars such as Dua Lipa and Lana Del Rey, George's stock has seen an unsurprising rise. "I have the same manager as [Essex indie-rock solo artist] Rat Boy; he was at Maverick, which is where I was before.

When he moved over to Tap Management he took me with him. They're about breaking new acts and know what to do with young artists. It's a good home to be at."

Tap's harnessing of George's talent is clear through the airplay that *Bury Me* received – namely its first public outing on Elton John's Beats 1 radio show. The following singles - *Me & My Brother*, *Home Love* and *Bittersweet* - have pushed George even closer to a major breakthrough. *Home Love* brings George almost full circle back to his alternative influences with an anthemic, fist-clenching chorus. *Bittersweet*, on the other hand, is teetering into ballad territory, showcasing his compelling vocals alongside a penchant for Mayer-esque guitar inflections.

George admits his influences are still developing with each new recording, and slowing down his initial release schedule, of which he'd planned to release 12 songs in 12 months, became more apparent as the year went on. "It takes so long to figure out where your lane is, so to go through those songs then get to *Bittersweet* was difficult," he declares. "I think people need more time to sit with it and digest it. If you have a strong concept it really works. Ours wasn't so we took more time with the newer releases."

He remains humble when asked about *Bittersweet* and its delayed release, yet its numbers reveal a different story. It's about to hit 1,000,000 streams on Spotify, helped on by coverage from *The Line Of Best Fit* and BBC Introducing, alongside being playlisted by both Spotify and Apple Music. "I think people just luck out on it!" he laughs. "You never know what it will end up on [a playlist] until the day it's released. If they [Spotify] like it, they'll playlist it. I've been very lucky to be on a few New Music Fridays."

When it comes to his live and studio rigs, George likes to maintain as much simplicity as possible. He runs a Martin DRS-1 straight into the desk, alongside a Fender American Standard Stratocaster into a Hot Rod DeVille. His previous guitar, however, almost didn't make it... "I used to have an American Deluxe but the neck snapped off in a freak bus accident! I thought it was gone but my parents got it fixed for my 21st, which was the best birthday present ever."

"I WAS IN A BAND THAT WAS VERY BIFFY-INSPIRED, BUT IT FIZZLED OUT... I DIDN'T HAVE ANYONE TO JAM WITH, SO I JUST ENDED UP DOING IT BY MYSELF!"

His simplistic backline seems to draw from his musical influences – he namechecks John Mayer and Bon Iver as hugely influential, and this thread also runs through his live performances. George plays all of his shows solo, accompanied by his Strat alone. Despite his barebones approach to performances, the crowds keep growing. "Dot To Dot was good, Thekla was full! I thought they were waiting for someone after me but they left when I finished. They were there for me!"

Following an extensive release schedule, plus a string of summer shows including The Great Escape, a three-month residency at Bristol's Gallimaufry and the aforementioned Dot To Dot, Glew's prominence is growing by the hour.

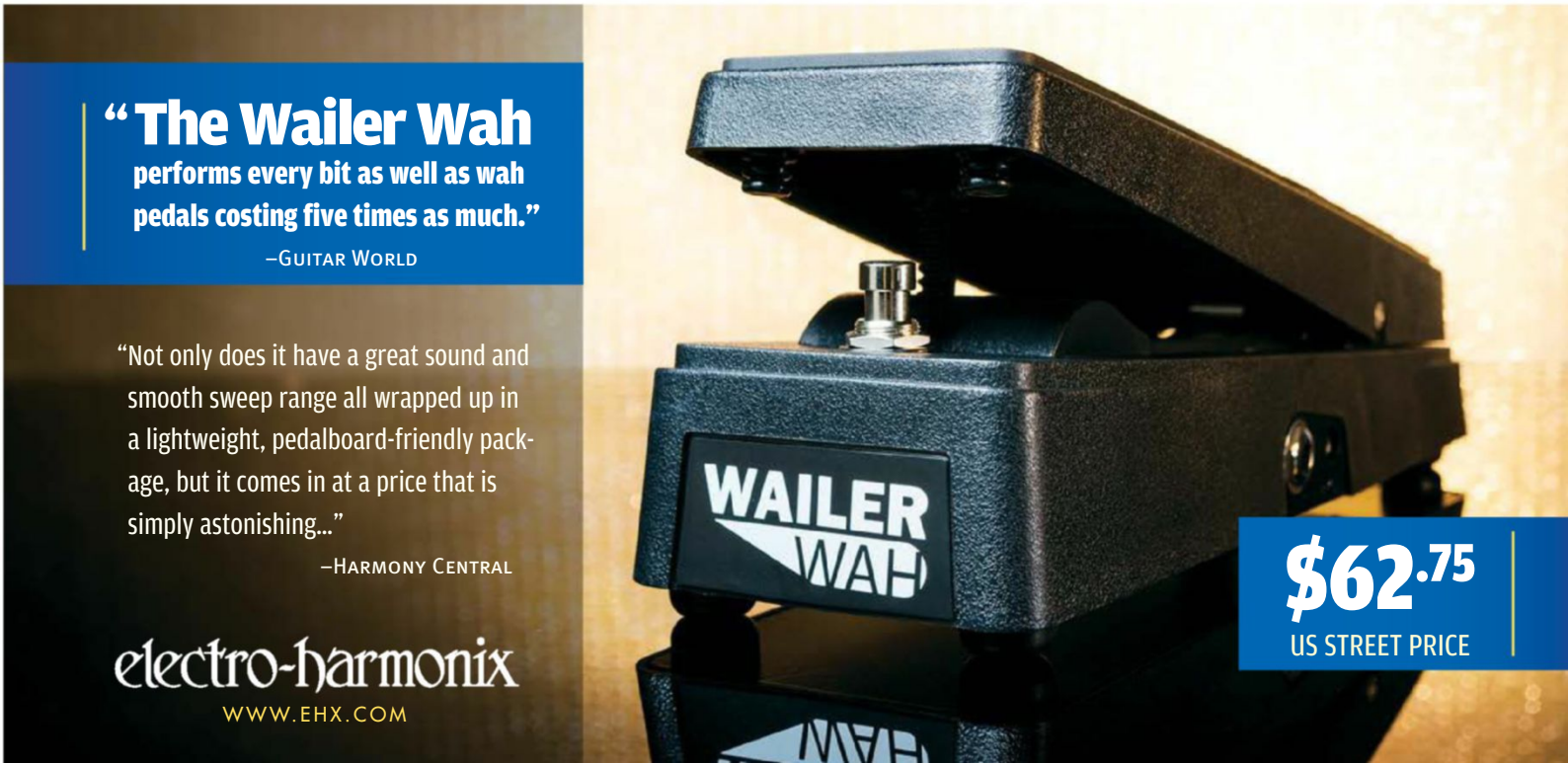
That said, he maintains that his only aim is to write music that delivers an emotional connection, with his lifelong love of the guitar at the base of all of his songs: "I'm big on songs that make me feel something, so I'm always aiming for that."

George's debut EP, *Vol. I*, is available now on Atomizer Records

"The Wailer Wah performs every bit as well as wah pedals costing five times as much."
–Guitar World

"Not only does it have a great sound and smooth sweep range all wrapped up in a lightweight, pedalboard-friendly package, but it comes in at a price that is simply astonishing..."
–Harmony Central

electro-harmonix
WWW.EHX.COM



$62.75
US STREET PRICE

Fretbuzz

Your letters. This month: restoring an old friend, doing it yourself, and getting the balance right...

LETTER OF THE MONTH

GIVE US A KLUSON

Dear *TGM*, firstly thanks for the excellent magazine you produce every month. I am in my 70s now, and for over 45 years I have had the pleasure of owning a Gibson CF100, made in about 1953. I haven't played it for a few years because the tuning pegs were breaking up, but recently I have had the time to replace them with a new set of Klusons. The transformation has been marked, and it has turned an ageing, untouched guitar back into one that I can really enjoy playing again. My plan now is to get the old fingers working again – the problem is getting back muscle memory that has partly gone, but I'm getting there! Playing my Gibson has really inspired me to get playing again and to this end, my next step is going to be a new Telecaster. Any suggestions as to what I could get?
John Janes, via email

TGM **It's always great to see an old guitar get a new lease of life, John. Good luck with tracking down your Tele – Fender's new Player Tele is a fantastic guitar for the money so we'd start the search there. In the meantime, enjoy your Overdrive strap prize!**

GETTING YOUR FIX

Dear *TGM*, I just wanted to drop you a line to thank you for your cover feature back in the July 2018 issue. I've been taking my guitars to get set up and given a bit of TLC every six months or so for the last 20 years, as I've always been too afraid of doing it myself, getting it wrong and turning my cherished instruments into absolute dogs!

But after reading the 'Fix Your Guitar' feature I was inspired to try to do some basic stuff myself – truss rod adjustment, crackly pots, dodgy jack sockets and the like – and was pleasantly surprised that I managed to sort out many of the issues I'd normally give to a tech for myself, for nothing!

I'll still probably my guitars to a tech for a proper MOT every now any then, but in the meantime your advice has enabled to keep my guitars in fine fettle, and saved me a load of hassle and cash, too!

When I think about how much I've spent on techs over the years, I probably could have bought another guitar or two if I'd just learned this earlier – though my wife probably prefers that I haven't! Thanks again for the great feature and advice.
David Stewart, via email

TGM **We're glad to hear that we've encouraged you to get your hands dirty, David. Many guitarists are put off doing basic maintenance because they're worried about it causing damage to their beloved instrument. But with a little time and patience, you can do a lot of the work yourself. When in doubt, however, take it to an experieced tech!**

MEXICAN OR MEXI-CAN'T?

Dear *TGM*, I read with some interest your review of the new Mexican-made Fender guitars in last issue [August 2018], and while they look great in the pictures, I find it hard to believe that they're worthy of the high scores that you awarded them.

I had a Mexican Standard Tele back in the late 90s, and while it did the job, there wasn't much between it and my mate's Squier. Surely a mass-produced guitar made to cost can only be a certain level of good?
Phil Stephens, via email

TGM **Phil, if you haven't picked up an entry-level Fender since the 1990s, you need to pop down to a guitar shop. The Player series guitars and basses are fantastic instruments, and while they might not be quite up there with the pro-level USA models, they're some of the best bang-for-the-buck guitars you can buy, and more than earned their high review scores.**

WOMAN TONE

Dear *TGM*, just wanted to drop you a quick line to thank you for your women in guitar feature last month. As a female guitar player it often feels like we're invisible in guitar mags, so it was great to read about the experiences of various women in the industry. It would be great to see more of this sort of thing, and more women in the mag generally.
Emma Jones, via email

TGM **Thanks for your feedback Emma, featuing more females in the magazine is something we feel very strongly about, and we'll be taking steps to address the imbalance over the coming months.**

WRITTEN A LETTER OF THE MONTH?
Then you win an Overdrive Straps Seatbelt Strap worth £35*! The hand-made classic guitar strap made from the strongest safety belt material, with full-grain belting leather on the tips. * For more, visit www.overdrivestraps.com
LOTM prize is subject to availability and may change

HAVE YOUR SAY! Write to us via snail mail, ***The Guitar Magazine***, Anthem Publishing, Suite 6 Piccadilly House, London Road, Bath BA1 6PL or email **theguitarmagazine@anthem-publishing.com**. Alternatively, get in touch via social media on Facebook or Twitter.

facebook.com/theguitarmagazine **@guitarmagazine**

youtube.com/theguitarmagazine **@theguitarmagazine**

Torpedo *Captor*

The Compact Loadbox and Amp D.I.

100W LOADBOX
ATTENUATOR
SPEAKER-SIM
DI

two-notes.com

Two notes
AUDIO ENGINEERING

STONE DEAF
EFFECTS & AMPLIFICATION

Groundbreaking Pedals

Handmade
with love
in the UK

STONEDEAFFX.COM

((((INTRODUCING))))
Pyramids™

STEREO FLANGING DEVICE

Pyramids™ is a Stereo Flanging Device with five presets, eight flanger modes, tap tempo, tap subdivision, a multifunction Modify control, positive and negative Feedback and a variable Mix control, which is something you don't see on a flanger every day.

EarthQuaker Devices
www.earthquakerdevices.com

Audio Distribution Group | FILLING DISTRIBUTION
UK Distribution by the Audio Distribution Group / Filling Distribution alliance - **Building Brands Together**
sales@audiodistributiongroup.com

New Music

We round up and rate a selection of this month's guitar-driven new releases

© Getty Images

ON Guitar OFFICE STEREO

Death Cab For Cutie
THANK YOU FOR TODAY

Ben Gibbard has been the poster boy for maudlin alternative rock for two decades now, yet despite the fact that the word he was once so strongly associated with – 'emo' – has been used to label various genres of music in that time, the still fresh-faced 41-year-old Washingtonian has continued to create accessible and emotive music on his own terms.

Thank You For Today is Death Cab For Cutie's ninth studio album, and their first since 2015's Grammy-nominated *Kintsugi*. The latter was overtly a break-up album, with a dark and at times angry lyrical vibe to match – a much-publicised divorce from a famous actress will probably do that to you – but *Thank You For Today,* from the title on down, clearly sees Gibbard in a much better and more positive place.

That's not to say things are all sunshine and rainbows here – this is a Death Cab For Cutie album after all. For example, the lyrics of lead single *Gold Rush* deal with the detachment and alienation of watching his hometown change, singing that "our haunts have taken flight", and this bittersweet view of days done is something that permeates the record.

Musically, however, things continue in a similar vein to *Kintsugi* – melding the band's bright, crystalline indie-pop sound with more electronic elements, though in a way that feels more considered and less kitchen-sink-y than before.

Playing their part in this is the arrival of two new band members – Dave Depper and Zac Rae share keyboard and second guitar duties throughout, replacing Chris Walla, who left shortly after *Kintsugi*'s completion having been part of the band since 1997.

The pair have clearly developed a great rapport with Gibbard, giving *Thank You For Today* a lush, layered sound, as typified on *Summer Years* – driven forward by an uptempo electronic beat, arpeggiated acoustic and electric lines blend seamlessly with ethereal pads and delicate keyboard stabs, building up to a scuzzy, minimalist guitar solo at the song's triumphant climax.

"Were you happier when you were poor?" Gibbard asks on piano ballad closer *60 & Punk*, and in many ways its a question he's asking both himself and his fans throughout this nostalgic and soul-searching album. With new members and a new energy, however, *Thank You For Today* shows that Death Cab For Cutie can offer more than a rose-tinted reminder of the good old days. **JG**

8/10

TRY IF YOU LIKE *The Shins, Decemberists, Bright Eyes*

Mark Lanegan & Duke Garwood
WITH ANIMALS

The former Screaming Trees frontman Lanegan and multi-instrumentalist Garwood first worked together on 2013's brooding, bluesy *Black Pudding*, and now five years later, having collaborated on various other projects since, we get its follow-up. *With Animals* is an album that sets its stall out early doors, and it's one bedecked in dark menace and spectral foreboding. Opener *Save Me* leads with a throbbing bassline, upon which Garwood layers atmospheric and occasionally atonal guitar lines, so that Lanegan can weave his delay-and-reverb-heavy pleas to "Save me, love me" around it – it's haunting, hypnotic and unsettling: get used to it. Perhaps the purest expression of this is *Lonesome Infidel* where the entire song is constructed around a single warping, insistent, note – but it's not all quite so avant garde. The title track is a beautiful, sombre song that sees Garwood break out some delicately fuzzy riffery as Lanegan sings "Girl, you are a murderer". There's a earthiness to this record that's no doubt related to the fact that the recordings were all run through an old eight-track machine in order to "override the digital with pure soul". It gives each of these 12 songs a raw scuzziness that only enhances the vibe a wonderfully dense and dark album. **JG**

8/10

TRY IF YOU LIKE *Tom Waits, Boards Of Canada*

Jimmy LaFave
PEACE TOWN

When 61-year-old Jimmy LaFave passed away in 2017 following a year-long battle with cancer, American roots music lost one of its most dedicated champions. Jimmy knew for some time that his was a battle he wouldn't win, but rather than wallow in the unfairness of a life cut short, the Texan continued to share his love of Americana, gigging right up until three days before his passing in May 2017. In his final months, LaFave went into the studio to create a final album, hoping to record a mix of 100 covers and original songs to leave behind for his fans. In the end, he managed 20, which form the double-album *Peace Town*. The results are frequently as emotive as they are musically enriching – a beautiful mix of acoustic, delicate electric interludes, soaring pedal-steel and LaFave's plaintive vocals. Most rewarding are the three tributes to LaFave's idol, Woody Guthrie – Guthrie's daughter Nora had given Jimmy 20 sets of lyrics penned by Woody to craft into songs, and *Peace Town*, *Salvation Train* and *Sideline Woman* prove a fitting tribute to both. As a poignant tribute to a fine songwriter and musician, *Peace Town* does its job superbly, but such is the breadth of the material here, it also provides a fantastic entry point for new fans wanting to explore LaFave's musical legacy. **GJ**

8/10

TRY IF YOU LIKE *Woody Guthrie, Jeffrey Foucault*

Dirty Projectors
LAMP LIT PROSE

For the indie-rockers' self-titled seventh album, Dirty Projectors took a deep dive into hip-hop and electronica to explore the raw subject matter of frontman David Longstreath's break up with the band's former guitarist and creative copilot, Amber Coffman. *Lamp Lit Prose* finds Longstreath clearly having worked through that, and as a result returning to something approaching a 'normal' album – not that the band has ever really traded much in normal to begin with. Throwing together myriad styles and genres is the order of the day – with a hefty dose of varied and compelling guitar work added to the brew. Take standout *Break-Thru* – it begins with a processed, flabbily distorted pulsing wah line that's soon joined by a delightfully intricate Afrobeat-inspired repeated riff, all pulled together by a pounding lo-fi electronic beat and lyrics that reference Tolkien, Fauvism, Fellini and Julian Casablancas. Yes, it's so achingly hipster the album ought to come with a pair of Wayfarers and torn skinny jeans, but there's a knowing playfulness that pulls us back from the pretentious brink. That, combined with the joyful enthusiasm with which Longstreath throws seemingly random sonic ingredients at the wall, means that, while it's occasionally challenging, it's undoubtedly interesting and compelling. **JG**

7/10

TRY IF YOU LIKE *Animal Collective, Darwin Deez*

COMPETITION WORTH £135!

WIN! House Of Tone Texas Tea T-Set Pickups

TERMS & CONDITIONS

The closing date is **12.00AM GMT 7 OCTOBER 2018**. The editor's decision is final. By entering The Guitar Magazine competitions, you are agreeing to receive details of future promotions from Anthem Publishing Limited and related third parties.

If you do not want to receive this information, you can opt out. This giveaway is open to over 18s only. For full terms and conditions, please go to anthem-publishing.com/competition-tcs

From their workshop in Chester, Matthew Bascetta and his small team have rapidly developed a reputation for producing some of the most wonderful aftermarket guitar pickups around, and over the last few years we've been consistently blown away by the build, vintage fidelity and simply stunning sound of House Of Tone's pickups, whether they be humbuckers or single-coils.

One of the most interesting new pickup sets in House Of Tone range is the Texas Tea T-Set. And thanks to House Of Tone, we're giving one lucky reader the chance to win a set of these hand-wound 50s-inspired Tele pickups for themselves.

The idea behind the Texas Tea T-Set comes from an unconfirmed rumour from the early days of Fender. The tale goes thusly – when the Strat was introduced in 1954, Fender wound the pickups with heavy formvar-insulated magnet wire, but there were reports that for a very brief period, some Telecaster pickups were also wound with formvar wire, before reverting to the usual enamel wire.

Bascetta was intrigued by this rumour, and wondered how different the temporary wire swap would have sounded in practice. So, he set about creating pickups that were identical to regular 50s Tele spec but used formvar wire instead of enamel.

The result is a fascinating pickup set that blends the sounds of vintage Tele and Strat pickups to create something that's altogether a bit different, with a neck pickup that offers fantastic clarity and frequency range, and a bridge unit that's woody, quacky and brilliantly balanced, without any shrillness or muddiness.

We reviewed the Texas Tea T-Set last issue and concluded that, "With an idealised Tele tone from the bridge and a neck that keeps you out of the mud, these pickups are a fantastic alternative option." For more on House Of Tone, visit houseoftonepickups.com, and to be in with a chance of winning a Texas Tea T-Set for yourself, simply answer the following question at the link below:

Q Which of these is NOT a current House Of Tone pickup?
A Tronbucker **B** Double Decker
C The Mule

theguitarmagazine.com/comps/hot2018

Closing date 7 October 2018

www.guitars4you.co.uk

Specialist in fine new and used classic guitars

Tel: 01335 345777 - Mon-Sat 9am-7pm

Showroom Visits: Appointment only - please call beforehand

USED GIBSON SELECTION

Gibson 1961 ES345 Restoration - cherry £2,995
Gibson Les Paul Standard honeyburst - used/1995 ..... £1,575
Gibson Tom Murphy Aged 1959 Les Paul R9 Reissue - 2005 ..... £5,390
Gibson ES335-S - vintage sunburst - used/2011 ..... £849
Gibson Les Paul Custom - used/1987 - wine red £2,179
Gibson ES339 Studio - gingerburst - used/2016 ..... £899
Gibson Les Paul Custom - wine red - used/1976 ..... £3,099
Gibson Memphis Custom ES339 - vintage sunburst - used/2014 .. £1,649
Gibson ES330L Custom Shop - vintage sunburst - used/2010 ..... £1,939
Gibson Les Paul Deluxe Gold Top - 2011 Limited edition reissue .. £1,669

SELECT FENDER CUSTOM SHOP

Custom Shop 1956 Heavy Relic Strat - 2 tone sunburst £2,699
Custom Shop NAMM Limited Edition 55 Journeyman Relic Strat £3,159
Custom Shop NAMM Limited Edition 55 Journeyman Relic Strat £3,159
Custom Shop 1960 Relic Strat - aged fiesta red £3,099
Custom Shop 63 Journeyman Relic Tele Custom - sunburst £3,159
Custom Shop NAMM Limited Edition '63' Journeyman Relic Strat £3,159
Custom Shop NAMM Limited Edition '63' Journeyman Relic Strat £3,159
Masterbuilt Yuri Shishkov '63' Journeyman Relic Strat £4,969
Custom Shop Limited Edition Thinline Tele - Pink Paisley £3,289
Custom Shop Limited Edition Thinline Tele - Blue Flower £3,289

Over 50 Custom Shop Strats and Teles in stock

A FEW TASTY NEW & USED GUITARS

Fender Chris Shiflett Tele Deluxe - artic white - used/2012 ..... £629
PRS Mira X - used/2009 - black £839
PRS S2 Standard 24 - vintage sunburst - used/2016 ..... £890
Fender USA Lonstar Strat - sunburst - used/1996 ..... £959
Fender USA Strat Plus Deluxe - black - used/1993 ..... £1,090
Fender 2015 Limited Edition American Deluxe Mahogany Strat HSS ... £1,090
PRS Starla - silver sparkle - used/2011 ..... £1,099
Fender AVRi 58 Tele reissue - used/2012 - 2 tone sunburst £1,099
PRS EG-4 - used/1991 - electric red £1,099
PRS EG4 - burgundy mist metallic - used/1991 ..... £1,099
Fender Strat Plus - 3 tone sunburst - used/1997 ..... £1,175
Fender USA Strat Plus Deluxe - used/1989 - sunburst £1,239
Rickenbacker Combo 900 - used/1965 ..... £1,290
Fender Flame Standard - MIJ Master Series - 1985 - sunburst £1,299
Fender James Burton Signature Tele - Red Paisley Flame -2015 .. £1,379
Suhr Classic Pro - 3 tone sunburst £1,599
Tom Anderson T- Classic - tobacco burst - used/2005 ..... £1,675
PRS SC250 Singlecut - '10' Top - natural - used/2008 ..... £1,690
Hamer Monaco 111 - used/2006 ..... £1,690
PRS Hollowbody 1 - blue matteo - used/2005 ..... £1,690
PRS Custom 24 + bird inlays - used/1997 - cherry sunburst £1,699
Gretsch G6128T Duo Jet - cadillac green - used/2015 ..... £1,790
PRS Custom 24 Dave Navarro Signature model - jet white - 2005 ..... £1,890
Fender Custom Shop 69 NOS Strat - black - used/2013 ..... £1,969
Fender Custom Shop 1956 Relic Strat - candy tangerine - 2008 ... £1,990
Fender Custom Shop Classic HBS-1 50's Relic Strat - black - 2009 ..... £1,990
Rickenbacker 360/12 12 string - jetglo - circa 1997 ..... £2,159
Fender USA 1979 Strat Antiqua Sunburst - all original £2,190
Suhr Standard Korina Flame Limited Edition - 2012 - bengal burst £2,375
Fender Custom Shop 57 Journeyman Relic Strat - celadon green £2,750
Fender Custom Shop Limited EditionTwisted Tele - blonde £3,149
Fender Custom Shop Limited Edition Twisted Tele - blue sparkle £3,149
Fender C/Shop NAMM Limited Edition 55 Journeyman Relic Strat £3,159
Fender Custom Shop Clapton Strat - Journeyman Relic Blonde £3,190
PRS 513 Rosewood - McCarty Tobaccoburst - used/2007 ..... £3,290
PRS 513 Rosewood - dark cherry sunburst - used/2004 ..... £3,290
Fender Custom Shop NAMM Limited Edition 1963 Heavy Relic Tele £3,299
PRS West Street Brazilian Limited Edition - 2007 ..... £3,399
Fender 1973 Tele - blond - used/1973 ..... £3,575
Fender Jason Smith Masterbuilt '68' Paisley Strat - used/2014 ..... £4,289
Fender Masterbuilt Todd Krause 1963 Relic Strat - 2015 - sunburst £4,890
Collings i35LC - aged faded cherry £4,900
Gretsch 6122 Chet Atkins Country Gent - 1963 - mahogany £5,775
Collings i35LC Deluxe - aged faded cherry £5,795

More tasty guitars in stock - visit www.guitars4you.co.uk

WANTED – QUALITY USED GUITARS | EXPRESS MAIL ORDER

E-mail: mark@guitars4you.co.uk

Forsyth

Est 1857

PATRICK JAMES EGGLE ACOUSTICS

For much of the last decade we've been proud to be a stockist of Patrick James Eggle acoustics. Those of you following Patrick's fantastic Instagram feed will be aware that most of his time these days is being spent on the new electrics, and sadly this has meant he's taking a bit of a break from making acoustics.

If you still want to get your hands on one of these exceptional instruments we have three of the last guitars to leave the workshop available, and we have deals on them!

BRAZILIAN ROSEWOOD PARLOUR
RRP £4495 OUR PRICE £3795

LINVILLE MAHOGANY
RRP £2700 OUR PRICE £2275

KANUGA ALL MAHOGANY
RRP £3099 OUR PRICE £2565

ACOUSTICS

Main dealer for Lowden, Atkin, Brook, Moon, Black Swan, Patrick James Eggle, Martin, Faith, Auden, Seagull, Guild, Gretsch, Eastman, Aria, Crafter, Maton, Furch, Tanglewood

CLASSICALS

Main dealer for Buguet, Ramirez, Raimundo, Sanchez, Ortega, Admira, Cordoba and Strunal

ELECTRICS AND BASSES

Main dealer for Rickenbacker, Gordon Smith, Eastman, Fender, Gretsch, Danelectro, Maton, Squier, Revelation, Aria, Hofner Godin 5th Ave

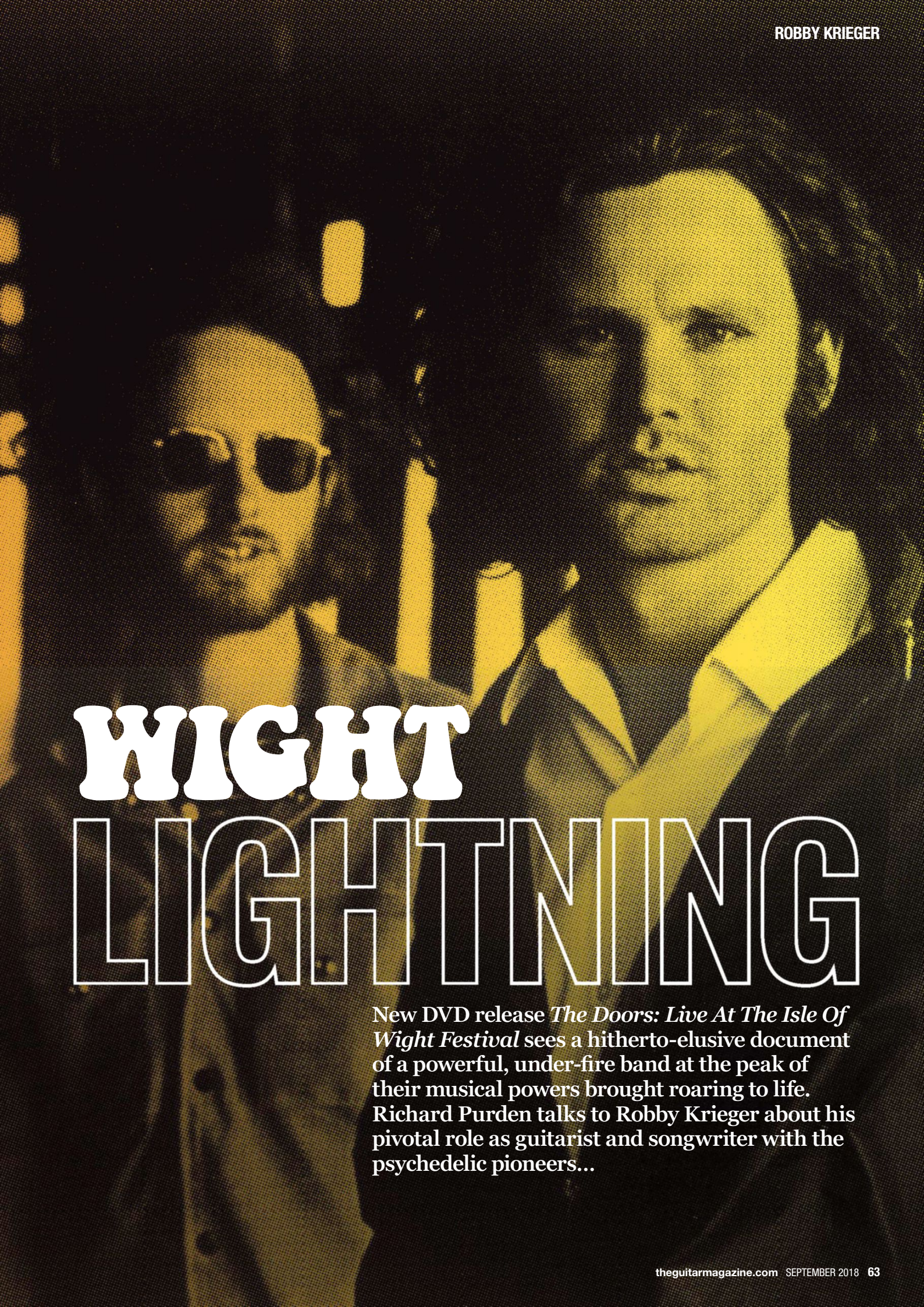
Repair department specialising in acoustic and electric guitars

www.forsyths.co.uk/guitars

Forsyth Brothers Ltd, 126 Deansgate, Manchester M3 2GR
0161 834 3281 ext. 606 guitars@forsyths.co.uk

@ForsythMusic Forsyths.Music.Shop

© Getty Images



WIGHT LIGHTNING

New DVD release *The Doors: Live At The Isle Of Wight Festival* sees a hitherto-elusive document of a powerful, under-fire band at the peak of their musical powers brought roaring to life. Richard Purden talks to Robby Krieger about his pivotal role as guitarist and songwriter with the psychedelic pioneers…

Robby and The Doors performing on a TV show in 1967

When The Doors documentary *When You're Strange* premiered at Sundance in 2009, one journalist walked out, refusing to accept that unreleased footage from an experimental film – which featured Jim Morrison playing a hitchhiker in the self-directed *HWY: An American Pastoral* – was genuine. That was much to the amusement of Robby Krieger, who witnessed the band's archetypal rock frontman create the same drama and mystery in death as he did in life.

The recently released DVD *Live At The Isle Of Wight Festival*, documenting the iconic performance from August 1970, is the last recorded concert film of the band. The Lizard King's Miami obscenity trial cast a shadow over what was to be one of their last performances. "I flew over with Jimi Hendrix the night before," Krieger recalls. "We were sitting next to each other. Jimi was a little out of it and sleeping most of the time. He said: 'If you score first, call me and if I score first, I'll call you'. That was the last thing he said."

Krieger was in no mood for substances as they squared up to the 2am slot wondering if a potential jail sentence for Morrison would derail the band. "We hadn't played very much before that show with the Miami situation, so we just went on and did what was more comfortable. Although *Morrison Hotel* had just come out, we did the older stuff."

Watching the show, despite the pressure of the trial rumbling away in the background, the band are still in playful mood – there are some typical jazz-flavoured improvisations, with one even referencing *My Favorite Things*: "Yes, on *Light My Fire* for the solo part, we got the original idea for the solo from John Coltrane's version of that song, which is in A minor to B, although he did it in D, I believe – but there is a similar chord relationship. It didn't matter how long we hadn't played, because we were always comfortable with each other; if someone went off somewhere, the others followed and that's what was fun about playing in The Doors. You never knew what was going to happen, you had to take a few risks and trust the other guys would come with you."

This is particularly evident in the song *The End,* during the medley section: "Yeah, that whole *Away In India* thing might have come out on the next album. Jim just threw that in at the end of the show and we hadn't ever done it before. He didn't realise I had a different tuning on my guitar for that, I had to retune and of course, we went back into *The End*, where I had to do it again. But we got through it; that was a typical Morrison surprise."

"IF SOMEONE WENT OFF SOMEWHERE, THE OTHERS FOLLOWED AND THAT'S WHAT WAS FUN ABOUT PLAYING IN THE DOORS"

Underpinned by the ferocity of John Densmore's drumming and Ray Manzarek hammering down on the keys, Krieger's pure tones and gift for melody shine throughout the performance: "I liked to just go straight into the amp at the time. I had a Gibson Maestro

[Fuzz-Tone] pedal to break it up if I wanted, but I always liked the clean sound coming out straight, with some reverb... I liked to keep it simple."

RED LIGHT FEVER

While Morrison's voice is at its raw and bluesy best, he remains rooted to the spot, washed in red light. "I think he was obviously in a bad frame of mind with the trial but it was kind of a relief for him to get on stage and forget about all of that. Jim insisted to the lighting man that he only use red for some reason; he was a director and had some idea it would look cool. It was weird-looking, but other than that, it turned out a really good show, the audience were very receptive."

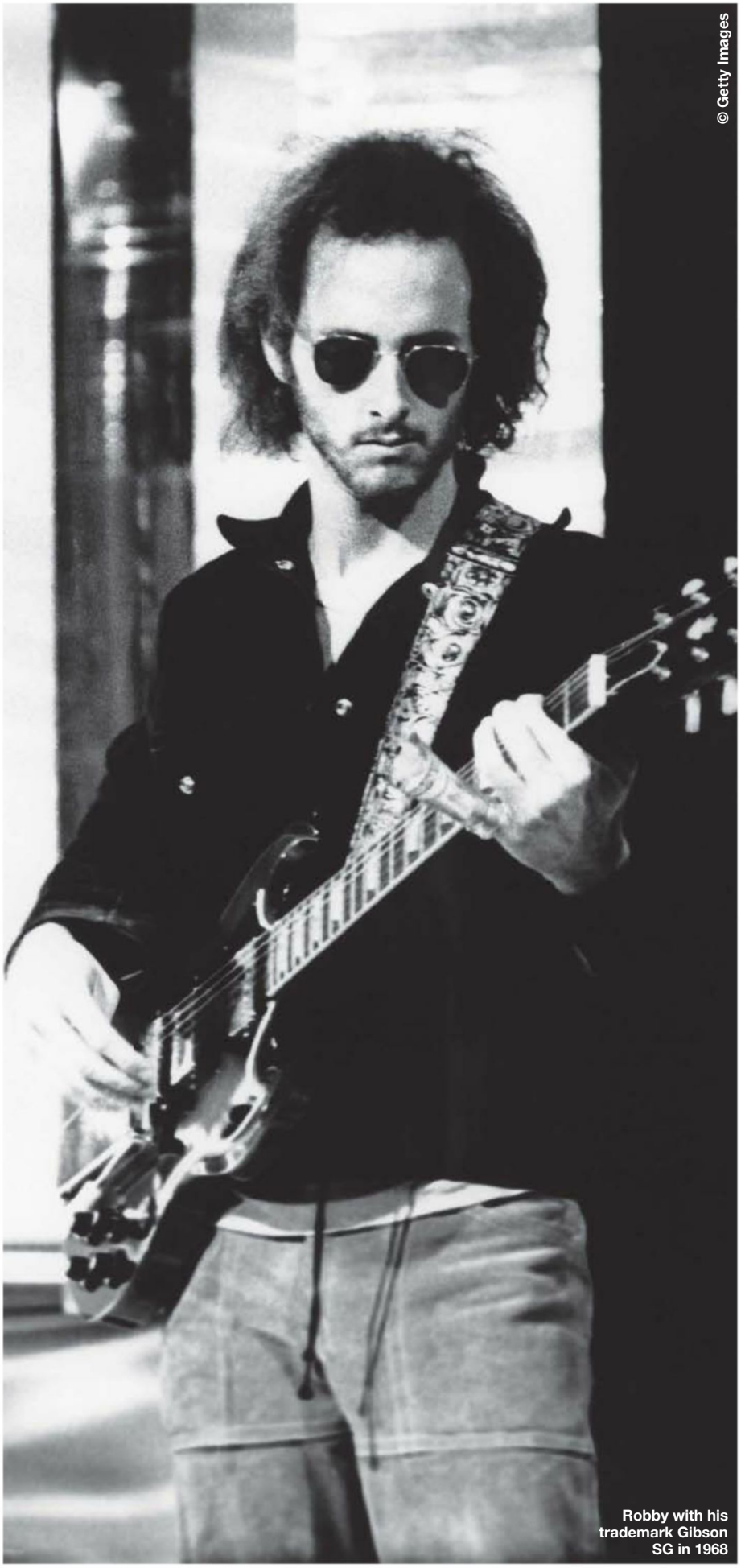
Perhaps the standout performance is *Ship Of Fools*, a classic example of the Krieger/Morrison writing partnership. "I came up with that riff, but I don't know where I got that thing from. I tuned the guitar down to D, the low string, and started on this riff while Jim looked through his poetry book and found these lyrics about the sea and the ship's captain; I think he was talking about his grandfather."

It was Morrison's belief that Krieger was the most underrated guitarist of his generation. Joining the band at 18, having played guitar for only a few years, he bought a Gibson SG Special for $180 in a Santa Monica pawn shop. For the most part, he's continued to play variations of the SG. Beyond his idiosyncratic style, which combined a range of influences and employed fingerstyle and bottleneck techniques, Krieger was also a gifted songwriter, delivering many of the band's best-known hits – from *Love Me Two Times* to *Light My Fire*. "We realised early on we didn't have enough originals, so Jim said: 'You guys should try and come up with something; why do I have to do all the work?' I asked him what I should write about and he said it had to be 'something universal'. I decided on earth, air, fire or water, because that's the four elements – and you can't get more universal than that!"

HIGHER LOVE

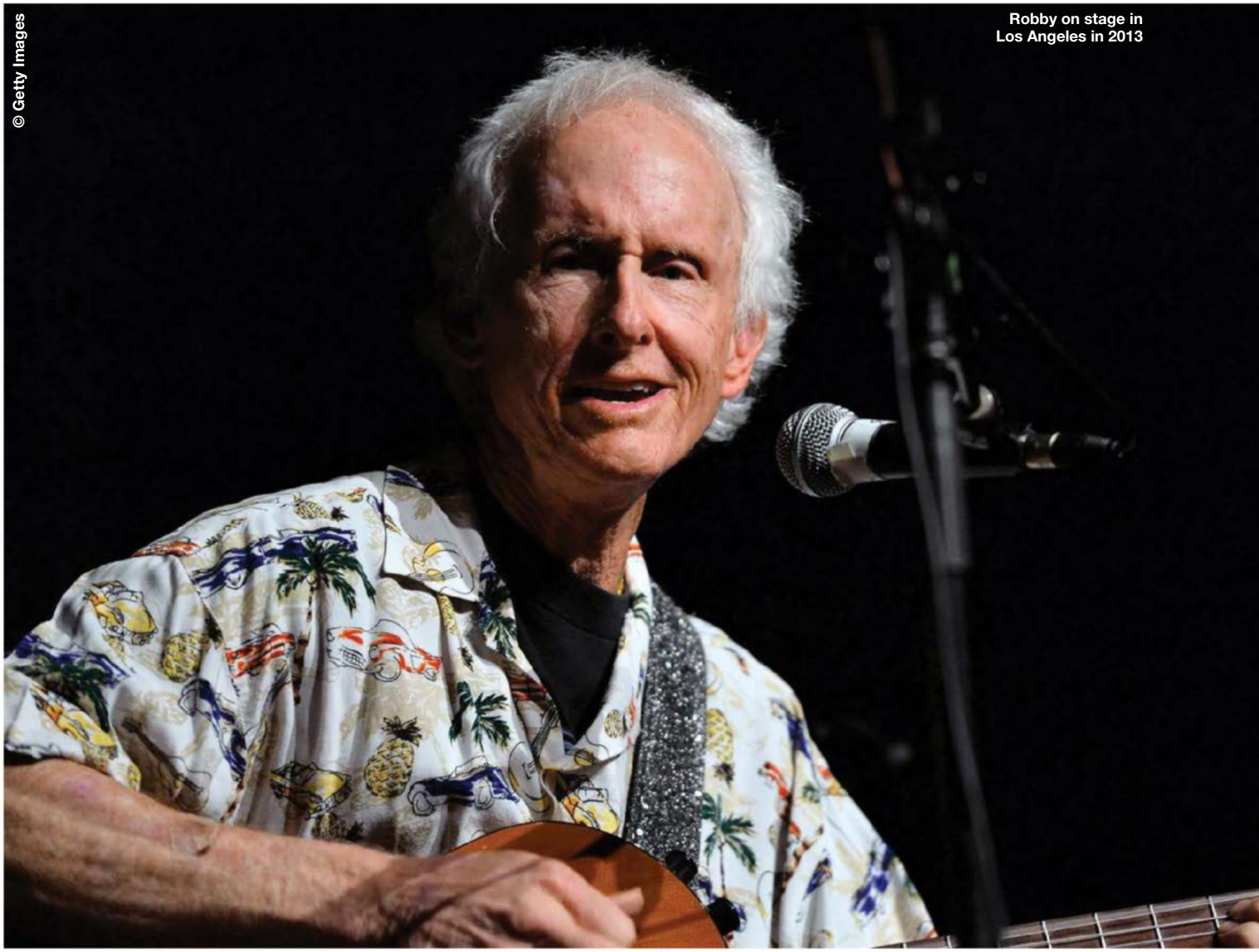
The renowned events behind the scenes at *The Ed Sullivan Show* in 1967, when the band performed *Light My Fire* live, have been much contested... even among The Doors. Krieger recalls: "We got there and the producer said: 'I don't want you to sing *get much higher*'. We were like, 'okay, whatever', and of course Jim didn't do it. I don't think he took the guy seriously. It wasn't like he was even saying 'fuck you' or anything, he just said: 'This is how it is written and that's how I'll sing it'. That was the big national show that everyone wanted to be on, because The Beatles had done it and it made them take off in the US – so we were kind of excited."

For *The Soft Parade*, Krieger took on a more active role in the writing, composing all four of the album's singles. Despite a lukewarm response among fans on release, the record has since won cult acclaim. "There are no sleepers among The Doors records," says



© Getty Images

Robby with his trademark Gibson SG in 1968



© Getty Images

Robby on stage in Los Angeles in 2013

Krieger today of their fourth long-player. "I think the fact we used orchestration rubbed a lot of people up the wrong way at the time, because they figured The Doors were four musicians and it should always be that way. In my mind, I didn't think we should have done it. It was the producer [Paul A Rothchild]'s call but, looking back, it works on songs like *Touch Me*.

"Maybe it doesn't sound as much like The Doors as some of the other records, but I still think it's great. *Wishful Sinful* is my favourite, I love that song and I still play it with my jam band. I'm really proud of the way it turned out, the words are pretty cool, too. Jim did a great job singing it; he was so good at translating songs. A lot of the time, he would sing it different from the way I heard it, but the song usually came out better."

The guitarist points to the feral blues-based garage sound created by Them as an early motivator. "They were one of our favourite bands. We did *Gloria*, but put our own spin on it – and also *Mystic Eyes*. To get to play with Them at the Whisky [A Go Go] was amazing. The last night we all got together up on stage and did *Gloria* with the two Morrisons up front." The Doors featured as the band's support act during a two-week residency at the legendary venue in June 1966. "Jim really liked him [Van Morrison] and they hung out quite a bit, the two Irishmen. Van was really shy at that point, you could hardly get a word out of him. We were at a party after the show and he pulled out his guitar and started doing a bunch of new songs, which later became some of his greatest hits. *Brown Eyed Girl* was one of them."

SO GOOD TOGETHER

Ray Manzarek (who died in 2013) and John Densmore both published accounts of their time in The Doors, while Oliver Stone's 1991 biopic, *The Doors*, as Kreiger suggests, "was a Hollywood movie that took some liberties. They didn't show the relationship between the band very well; it was trying to play off one against the other. But for a rock 'n' roll movie, it was pretty damn good. The books by Ray and John both kind of put each other down, which was stupid and caused a lot of problems."

Perhaps the time is right for Krieger to tell his version of events. "I'm thinking of doing another movie that is more based around the early stuff and the friendships. I've been writing my book, which is about halfway done. The Doors were four guys who were perfectly synchronised to make music and the songs are what will last.

"THE DOORS WERE FOUR GUYS WHO WERE PERFECTLY SYNCHRONISED TO MAKE MUSIC AND THE SONGS ARE WHAT WILL LAST"

To me, Jim was like an older brother and we hung out quite a bit – especially in the early days, doing all the stuff you do when you're in a rock band. When he started drinking too much, that put the kibosh on that. I wish he'd never started drinking, or he would've been here today."

The Doors: Live At The Isle Of Wight Festival 1970 **is available on Blu-ray and DVD/CD through Eagle Rock Entertainment**

III

The Only Limit is Your Imagination

Fractal Audio Systems' new flagship processor brings more power, features, and upgrades than ever before. The Axe-Fx III is the latest in a line of legends—the world's most powerful all-in-one processor for guitar, bass, and other instruments. Featuring Fractal Audio's latest amp modeling technology, thousands of UltraRes™ speaker cab simulations, and industry-leading effects, the Axe-Fx III has more raw power and features than any guitar processor ever created.

FRACTAL
AUDIO SYSTEMS

Join the Waitlist: waitlist@G66.eu

EXCLUSIVE • ONLINE • DIRECT • IN EUROPE ONLY FROM G66
0049 461 1828066 • WWW.G66.EU • KICKS@G66.EU

G66.eu
Get Your Kicks

©MICHAELWEINTROB.COM

ANCIENT ISDOM

Patrick Sweany has spent two decades bringing roots music to modern audiences. Now, as he shares his seventh studio album, *Ancient Noise*, with the world, we chat to the guitarist about his 'secret life' as blues fan, recording in Sam Phillips' studio and what it was like having a young Dan Auerbach in his band...

Words JOSH GARDNER Portraits MICHAEL WEINTROB

For his entire adult life, Patrick Sweany has been sharing his love of blues and folk music with the masses, but he wasn't always quite so comfortable spreading the Americana gospel. As a kid growing up in Massillon, Ohio in the 1980s, a young Patrick found that his peers weren't quite so enthusiastic about his passion for that old-time music...

"I was at football practice as a ninth grader, about 14, and I had this recording of the remaining Crickets – Buddy Holly's band – playing Little Richard's *Keep A Knockin'*," chuckles the now 44-year-old Sweany. "I had just found it on a compilation or something, but the guitar riff was just killer! He's playing away in A on that low E string – I thought that was the heaviest, most rockin' thing.

"So I played it to my friends at practice and they were like, [disgusted] 'That sounds like country!' And I was like, 'Well, this is over! No one is going to learn about my Ian & Sylvia and Gordon Lightfoot obsession! My blues life will remain a secret!'"

If Patrick's passion for old-school folk and blues seems out of step with what your average teenager was listening to at the time, it's not for good reason – while he enjoyed the likes of Poison, Metallica and Slayer, he owes both his formative musical education and his passion for guitar playing to his father.

"My father is a guitar player and a folk musician," Patrick explains. "He played in

the folk group in church – he would rehearse there, and then after he and the other guitar player in the group would play things like *Railroad Bill* and Gordon Lightfoot songs... and I thought that was *amazing*.

"My brothers weren't very interested in it, but I thought it was so exciting and I would tag along. My dad really stopped buying records when Dylan went electric! It seems so odd, but you don't realise when you're a kid that all the records that you're listening to that you think will make you look cool, have not been cool for 25 or 30 years!

"So it was terribly exciting to me, and all of it was based on the acoustic guitar. Like I said my dad plays fingerstyle guitar with a thumb and two fingerpicks, so that's the way I learned to play, and that's how I still play! Honestly whenever I try to use a flat pick, it just makes my hand cramp up – I'm stuck in my own archaic little world, it might be too late to change!"

ACOUSTIC AWAKENING

Listening to the scuzzy electric blues-rock that dominates *Ancient Noise*, it's surprising to hear Patrick admit that it wasn't until his late teens that he really embraced playing electric guitar at all, and for most of his formative years, he was an exclusively an acoustic player. Though he had some pretty great instruments to learn on.

"I still have my first ever guitar," Patrick enthuses. "It was a Christmas, I was 12 years old, it was an Alvarez rosewood acoustic. My dad knew I wanted a guitar, and I'd been playing his guitars – a mid-60s Gibson Southern Jumbo and a mid-60s B-45 12-string – and he obviously didn't want me scuffing them up and banging them around!

"It was tough for them to save money to buy a guitar, but I really showed that I was obsessed with it. And this guitar had a small blemish in it, because obviously it was a much nicer guitar than you'd buy a kid for his first guitar! But I learned to play on that thing – it was loud, because it was rosewood it could keep up with my friends who were playing J-45s and all that. I played that thing until the frets were gone."

His electric awakening would come later, through a realisation that the old-school acoustic blues artists he idolised weren't necessarily playing acoustic by choice...

As a young man I always thought a person and an acoustic guitar played in a room was the way to go. That's how loud things *should* be!" Patrick chuckles. "And then I realised that these superhumans like Muddy Walkers and Lightnin' Hopkins, they electrified their instrument the *moment* they could – they didn't hesitate for one second!

"They knew they were living in a modern world, and they wanted to be heard and get their feelings out there. And that's really the whole thing we do is express these emotions – the basic essence of it there. So they absolutely plugged in, and they did it right, 'Oh I've got an amplifier? Well I'm going to turn it all the way up until it sounds like this!'

"They're first guys that I think nailed that tone, and it's the thing we're all still chasing. And then I learned about how the dynamics and technique and attack... all those things that were so important to me on the acoustic guitar were still important on the electric. And you can add all these other things to the experiment – where I'm picking, how I'm picking... because of the amplified strength, it makes it all so much more impactful.

"So since then I've always been really careful not to let one overshadow the other in my playing regimen, because coming from the acoustic I think it makes me rounded, because it's what I do best, but then having the electric guitar is like getting on to the highway when you're out for a drive."

KENT STATE OF MIND

It all came together for Patrick when he left Massillon to attend Kent State University – it's a prestigious institution, but Sweany's motivations weren't all about the academics: "My father would take me to the Kent State Folk Festival, and so I just went to college there, because I thought there would be other cool acoustic guitar players hanging out – and luckily I was right!"

Kent's small but thriving scene gave Patrick the opportunity to hone his craft, and carve out a niche first as a solo acoustic artist, and then as a roots-worshipping band leader in the town's student bars, clubs and coffee houses.

"Kent, Ohio was still a pretty small town then, despite being a university town, and

despite being very famous," Patrick recalls. "There wasn't a lot to do, and that really had a lot to do with me having a career! Because I could come in and play solo on a weeknight where a place couldn't really afford to pay a band, and also, I didn't mind loud drunk college kids – whereas some of my older contemporaries on the scene were like, 'I've had enough of this' – because the kids were my peers!"

AUERBACH IN TIME

It was on the back of this relentless gigging that Patrick released his debut solo album, 1999's all-acoustic *I Wanna Tell You*, and started to make a name for himself on the Ohio scene. It's no surprise then, that at this time his paths would cross with another Ohioan musician with a passion for roots music, a man by the name of Auerbach... no not that one.

"I first knew Dan's dad, Chuck – who's now putting out records!" Patrick exclaims. "He would come to some of my gigs. I'd put a band together and was holding down a Monday night residency in Kent State. We'd be playing Hound Dog Taylor and Elmore James and some BB King, plus a few of my own songs.

"Then later on, I had this friend – who's a real unsung linchpin of the Ohio music scene – Mike Lenz, who would occasionally give Dan guitar lessons. Mike and I would sometimes play music together, and so one night he says, 'Hey you gotta check this kid out – he's real into RL Burnside and Junior Kimbrough, and he really likes Hound Dog Taylor, too. I think you guys would get along.' I said, 'Tell him to come and sit in on Monday, is he any good?' And he was like, 'Yeah he's good, he can really play that stuff! But I don't know if he's 21 yet.'

"Shortly after that I saw Chuck, and I soon figured out that Dan was his son, so I said to Chuck, 'Hey man, just bring him out – if he's with you it shouldn't be a big hassle that he's under 21, so long as he brings a guitar!"

> "IN THE BREAK BETWEEN OUR SETS, DAN PLAYED ME *THE BIG COME UP*. AFTER HE WAS DONE I SAID, 'CAN YOU HELP ME TRAIN YOUR REPLACEMENT?'"

He might have barely been out of his teens, but as soon as the younger Auerbach stepped on stage with Patrick, he knew he'd found something special.

We played Hound Dog Taylor's *See Me In The Evening*, and he knew all the licks!" Sweany recalls. "And he didn't just know the Hound Dog Taylor licks, because when I switched to playing lead, he'd play the Brewer Phillips bass lines. So I said to him, 'Man, you gotta come out some more!'"

And come out more he did, joining what was then called the Patrick Sweany Band primarily as a baritone guitar player. They were originally a four-piece, but then not long after Dan joined, Patrick's bass player found he was struggling to balance the band's gigging commitments with his full-time job and family life. As a result, they had to push on as a trio, but results were instant. "We had to do a friend of mine's graduation party, and so we just played as drums and guitars. By the end we were like, 'Man this really works!'"

STEPPING STONES

While Auerbach played in Patrick's band, he was of course also working on his own projects, and after around 18 months of playing together, it became clear that Dan wasn't going to be anyone's sideman for long.

"One night we were doing long bar gig – 10 'til two – and in the break in the middle he played me the mixes for *The Big Come Up*, that first album The Black Keys put out," Patrick remembers. "After he was done,

STRONGER.
FOR LONGER.

ULTRA PREMIUM GUITAR STRINGS

ERNIE BALL®

ernieball.co.uk/paradigm

I looked at him and said, 'Man, this is really interesting... so um, can you help me train your replacement!?'"

Auerbach might have been destined for stardom, but he and Patrick remained friends, and the pair continued to work together, Auerbach bringing Patrick into his home studio to record Sweany's albums *C'mon, C'Mere* and *Every Hour Is A Dollar Gone* – the latter of which produced Sweany's most well-known song to date, *Them Shoes*. "Dan was one of the only people I knew that could afford to have a studio in his house, so we thought that they were as successful as could be," he chuckles. "And obviously this is before *Brothers* and all that!"

Auerbach would later relocate to Nashville where he set up his Easy Eye Sound studio, but Patrick actually got there before him - moving to the music capital of the USA in 2009 for reasons that were entirely practical.

"I moved to Nashville because I'd burned through all the touring musicians I could use in Ohio," he recalls. "All the guys I was calling to come and tour with me all lived in Nashville, so I figured that the mountain wasn't going to come to Mohammed, so my wife and I, we moved to Nashville!"

SAM'S THE MAN

For an artist like Patrick, moving to a city like Nashville makes all the sense in the world – where better place for an artist so heavily steeped in Americana to ply his trade? *Ancient Noise* is clear evidence that there's clearly something inspiring and invigorating about the Tennessee air for Patrick, as his latest record sees him not only dishing out the sublime slices of blues-rock we've come to expect, but mashing it up with the likes of soul, funk and gospel along the way.

One key component in all this is the location that Patrick chose for the *Ancient Noise* sessions, packing up his gear and heading 200-odd miles across the state to Memphis, and the famous surroundings of Sam Phillips Recording.

"I'm a pretty nuts and bolts, I sees what I sees kinda guy, but that place is as much of a spiritual epicentre as any place I've ever been," Patrick admits. "Knowing that every single light switch, every single door, the layout of the rooms, the curve in the wall of the reverb chamber... it's all from Sam Phillips. He designed every inch of it, this guy who kinda invented rock 'n' roll!"

Before they could get on with making music, however, Patrick found himself in the unusual position of having to deal with the implications of recording in a studio that has been home to everyone from Jerry Lee Lewis and Johnny Cash to The Yardbirds and Bob Dylan.

"It was terrifying! It really took some time to just get less nervous for me," he exclaims. "Y'know, I'm 44 years old, I've been playing music my entire adult life, so I don't get stage fright or starstruck or anything like that. But that was just a very different experience and it was one of the most receptive environments for creativity that I've ever been around. I've been lucky to work with some pretty creative people and be in some great places, but this just wiped the slate clean – it's the perfect environment for a guy like me to make a record."

KEYS TO THE GAME

This 'perfect' studio also happened to be the base for up and coming young producer Matt Ross-Spang – who has previously worked with the likes of Jason Isbell, Chris Isaak and Brent Cobb. Ross-Spang encouraged Patrick to explore his other roots influences, and helped him assemble a perfect cast of hired guns to help him realise his vision.

Bassist Ted Pecchio was a veteran of the Ohio music scene and an old friend of Sweany's, while former Wilco drummer Ken Coomer was hand-picked by Ross-Spang to add some laid-back soul grooves. For the secret ingredient, however, the producer made a call to a session legend – Al Green's go-to keyboard player, Charles Hodges.

"Charles was an amazing force of nature, but also a subtle and calming force," Patrick explains. "I know those statements seem at odds! He was a member of the team, but at the same time, he was absolutely not shy at all! He was like, 'Hey let's try this, drummer play this fill on the hi-hat cymbal. And Ted and I looked at each other like, 'Um, I'm not hearing this'. But then it happened, and we played it, and we were like, 'Oh my god!'

"That was the hi-hat fill in the pre chorus on *Baby Every Night*. And that was all Charles, just saying 'Just try it!' "But he never, ever got into the role of 'I'm the old pro', y'know? It was such an admirable thing to see someone with that much experience – he'd never met any of us before – giving 100 per cent and being creative and in the moment. Being around that was as inspiring as anything. He also happened to have played the keys on *Let's Stay Together*... so y'know, he was just on the right side of terrifying to be around!"

> "I'M A PRETTY NUTS AND BOLTS KINDA GUY, BUT SAM PHILLIPS RECORDING IS AS MUCH OF A SPIRITUAL EPICENTRE AS ANY PLACE I'VE EVER BEEN"

PAWN SHOP FIND

When it comes to gear, Patrick is primarily a Fender man both in terms of guitars and amps, but his go-to guitar is a little bit out of the ordinary.

"My main, number one, touring guitar is the Fender Pawn Shop Offset Special," he reveals. "I added a volume knob to it so I can wire the pickups out of phase, and then dial in the amount of phase – that's my secret weapon."

Patrick's other main guitar is a 90s Epiphone Riviera, and Patrick notes that this has also had the out of phase mod. With that in mind, we can't help but wonder what is about that sound he likes so much?

"That's really a T-Bone Walker thing, P-90s or humbuckers out of phase – that quacky, midrangey thing, I just love that," he explains. "I think it works really well, because I play with a thumbpick and two metal fingerpicks, and I've always loved the tonal variations you can get out of the guitar that way."

When it comes to acoustics, Patrick's trusty '57 J-45 provided the bulk of the sounds, but there was also a much newer acoustic in the mix, albeit one inspired by wartime designs.

"I have this good friend of mine from Athens, Ohio, called Joshua Buskirk, who's a fantastic fingerstyle guitar player, but then one day he mentioned that he was building guitars!" Patrick tells us. "He's started making these amazing ladder-braced copies of LG-0s, Gibsons, Stellas and things like that. So he said to me, 'I wanna make you a wartime J-45'. And I was like, 'Okay!'

"Then a year later he shows up at one of my gigs with this guitar! It has the same body dimensions as a J-45, but with a spruce top and curly maple back and sides, and it just gives this great shimmer and brightness, but with tremendous volume, while retaining those tremendous low, thumpy mids that Gibsons have. I've been touring with that guitar now for over a year, and I think Josh Buskirk is one of the finest luthiers in the country, but nobody knows about him yet! It's just an amazing sounding guitar, and it's just got louder and louder and louder every tour! That guitar is *all over* the new record."

"I PLAY WITH A THUMBPICK AND TWO METAL FINGERPICKS. I LOVE THE TONAL VARIATIONS YOU CAN GET OUT OF THE GUITAR THAT WAY"

PRO TOOLS

In the studio, Patrick likes to run two amps together, usually pairing his 1962 Fender Princeton with the first amp he ever owned – an all-original Ampeg Gemini. However, *Ancient Noise* saw him introduce a new box into the mix – an old Danelectro Explorer combo with a single 15-inch speaker.

"It's made by Valco, and I haven't seen a lot of them," he explains. "But a friend of mine from Buffalo was here for a guitar show, and he walked into my house with that amp. I was like, 'Well this isn't walking out!' It was my birthday a few weeks later so I suggested to my wife that it could be my birthday present - she's lovely like that! I thought I could not love her more... until she bought me an amplifier!

"The Danelectro might be 20 watts, but past number four it doesn't get any louder – it just gets squashier! That said, with the way the cabinet is, you can get these really great Marshall-y, compressed sounds out of it – which isn't something I've ever really used. I've always been a cranked up Fender guy, or the Valco, spittier sounding thing – where it's really washy and harmonically rich. But the solo on *Victory Lap* needed that rock 'n' roll thing, and that's just the Explorer."

Unsurprisingly given the nature of the space he was recording in, Patrick didn't bring too many pedals with him into the studio: "having access to those three huge beautiful plate reverbs and three amazingly hand-designed echo chambers, I didn't want to put artificial delay or slapback on any of the amps!" – but when he's out on the road, Patrick loves his pedals, and most of his board comes from fellow Ohioans, EarthQuaker Devices.

"I've known Jamie [Stillman], the founder of EarthQuaker, for a long, long time," Patrick recalls. "His band used to play on the steps of my dormitory when I was in college – he was probably still in high school when that was happening! But he always had cool gear, he was always on the ground, fixing pedals and things... right up until showtime!

"There wasn't a lot of things available then, so he would find pedals he liked the sound of and learn to fix them up. When I first knew him I thought he was a bit aloof and too cool, but it turns out he was insanely busy fixing things – he's a workaholic. Then more and more I'd see something on a guitar player's board and be like, 'What is THAT?' and they'd be like, 'Oh, Jamie built it for me'.

"At this time, y'know, Boss were pretty much the only commercially available pedals, I think all we had were Boss pedals and RATs – that was all you could get! So Jamie is just the best, and a great character."

The final piece of his live rig is another recent addition – a Fender '57 Custom Pro amplifier that somehow manages to tick more boxes than he ever thought possible.

"It's one of the coolest amps I've ever owned in my life... and I own a lot of amplifiers!" he gushes. "It's been a thrilling amp to have on stage. It's what I've been looking for my whole life. You put it on four and it sounds *perfect*. Sound engineers like it because they're just loud enough, but not too loud, I like it because it's not too loud to sing over if the monitors die It's a great working man's amp – that's why they call it the Pro!"

Ancient Noise is out now on Nine Mile Records

WEAPON OF MASS CREATION

MARTY FRIEDMAN

USA SIGNATURE AND X SERIES
MARTY FRIEDMAN MF-1 MODELS

WALL OF SOUND

AVAILABLE ON
PROSTHETIC RECORDS

www.martyfriedman.com

Jackson®

jacksonguitars.com

©2018 JCMI. Jackson® and the distinctive headstock designs commonly found on Jackson guitars are registered trademarks of Jackson/Charvel Manufacturing, Inc. (JCMI). All rights reserved.

ANNIE
PINEGROVE
JUKI
TSC-441
OVERNIGHT
A 37

NORTHERN POWERHOUSE

Pinegrove Leather is a name that most guitar players wouldn't have heard of 12 months ago, but the Yorkshire-based boutique strap maker has a burgeoning reputation for hand-crafting some of the most interesting and unique straps around. Josh Gardner heads north to meet the man behind Pinegrove, Rod Boyes, and find out how he found his passion for leather...

Portraits JOESEPH SUPPLE

The Upper Calder Valley has long inspired artisans and artists alike – this stunning area of West Yorkshire has been a muse for the likes of Ted Hughes, Emily Brontë and Sylvia Plath over the years, while in recent times the imposing eastern slopes of the Pennines have provided a suitably picturesque backdrop to various films and TV shows.

Nestled in amongst this beautiful scenery is Hebden Bridge – a charming market town that grew to prominence in the Industrial Revolution, when the fast-running rivers in the area made it a perfect spot for wool mills, leading to its amusing nickname 'Trouser Town'. The mills are long gone now, of course, but Hebden Bridge is still thriving – in 2005 it was named the fourth quirkiest place to live in the world, mainly as a result its thriving arts scene and its wide array of independent shops and businesses.

One such independent business is Pinegrove Leather – since 2012, company main-man Rod Boyes has been hand-crafting a variety of leather goods for musicians of various stripes, and so impressed were we with the quality of the straps that he and his very small team produce from inside a converted stone-clad factory building at the top end of town, we had to get a closer look.

OPENING BARS

For Rod, everything about Pinegrove Leather started with music, and it's plain to see when we enter the small workshop and warehouse that he occupies with his wife and business partner, Louise. Guitars of various styles adorn the walls – along with pictures of iconic musicians – and as we sit down with a cuppa and an Eccles cake (we are in Yorkshire, after all) to chat about how this all started, Rod can't help but begin by sharing with us the huge role that music has played in his life.

"It all goes back to writing songs in my bedroom with an acoustic when I was a teenager," Rod chuckles. "Course, I would never play them now!"

Those early stabs at songwriting lit a fire under Rod, who soon started playing in hard rock bands, then diving head first into the punk scene in the late 70s and early 80s, before disillusionment saw him knock it on the head for a while – "I think I just got bored of pop music altogether, really," he reflects.

Then, in the mid-80s a friend who played banjo was on the lookout for a guitarist. "He needed someone to play along on guitar and do some harmonies with him," Rod recalls. "So he gave me a shout, we went down town, bought me a new guitar for 60 quid – it was new to me at least – and we formed a band."

The bluegrass band awakened something in Rod, and he immersed himself in roots music from then onwards, playing bluegrass, Western swing and cajun music far and wide – notably in 90s cajun band The Cajun Aces, who played all over the UK, Europe, the Middle East and even taking the music back to its birthplace of Louisiana.

ORGAN BINDER

Nowadays, Rod plays guitar and harmonica in a band called the 309s, and it was while playing in this band that the seed of what would become Pinegrove Leather was first sown.

"My wife Louise made me a harmonica case from some scrap clothing leather," Rod explains. "It was a bit cruder than what we do now, but the principle was the same – basically that you slot your harmonicas into the pockets and then roll it up like a tool roll.

It so happened that at this point, Rod was at something of a crossroads in his life – he had made a career designing educational software for special

Left **Rod loves using interesting and unusual leather finishes, such as these ostrich-effect examples**

Top right **Music memorabilia is dotted all around the Pinegrove workshop**

Bottom right **Rod uses this tooling to cut out the strap holes and interesting patterned segments seen on various Pinegrove straps**

Opposite top **Rod using a strap cutting tool to carefully cut a strap from a large piece of leather**

Opposite bottom **Hand tools are used to remove thickness from the leather before it's ready to be stitched**

needs kids, but the financial crisis of 2008 meant that he found himself out of a job after 25 years.

"There were a lot of cuts to education after the 2008 crash, so I found myself without a job," he explains. "I initially started off writing a Ladybird book about the economic crash – it was a great book, but none of my friends were interested in it, so I thought, 'Well this isn't going to have wide appeal to the general public is it?!'"

Instead, Rod decided that he wanted to do something with his hands, which he'd always fancied doing as a young man, but never pursued seriously.

"Before the software design I did a cabinet maker's course," Rod chuckles. "But I decided not to be a cabinet maker, because all the cabinet makers I knew had fingers missing! I've managed to keep all my fingers, which is good when you play guitar!

"But that harmonica case kept getting admiring looks at gigs, and given that I was trying to figure out what to do with my life, I thought... why not give that a go?

"Initially we set out just refining that harmonica case design, but pretty soon after we got into mandolin straps, banjo straps, stick bags and then guitar straps. We used to make all sorts of things, like iPad cases, sunglasses cases and that sort of thing... but I'm a musician, I know musicians and I can talk to musicians, so that's what I wanted to do. Music is what I know about, and it's more fun!"

SHOW AND TELL

If you've been to a UK guitar show in the last year or so, you've probably seen Rod, resplendent in his cowboy shirt, touting his fine leather goods. But such has been Pinegrove's sudden appearance on the scene, it's easy assume that they've been something of an overnight success – not so.

When he started out, Rod had little more than some interesting ideas and a desire to learn. But there's not much demand for leatherworking courses in this day and age, and so Rod had to seek out advice where he could find it.

"I have learned an awful lot just from the local leatherworkers," Rod explains. "One in particular, who made my prototypes for me way back. I designed these pieces, probably made them out of old carrier bags stapled together just to see if they worked! Then I cut them out of pieces of leather, and took them along to him to actually sew together.

"While he was doing that, he just rabbited on and on – I learned so much just sitting there and listening! But a lot of it has been learning from books, good old YouTube, and a lot of trial and error. When you're doing the sort of things that we're doing, you just have to learn by doing.

"Now we're very good at making what we make – if I look back at the little wallets I was making when we

"THERE ARE MILLIONS OF BORING, STANDARD STRAPS OUT THERE – I'D RATHER DO SOMETHING INTERESTING!"

first started I think 'How on earth did we sell any of those at all?' Comparatively, they're worlds better now."

This learning through doing approach is sensible, but it was also something that was necessary before Pinegrove decided to move into the crowded and competitive world of guitar straps – after all, if his products weren't up to the highest standards, why would anyone choose them over a more established name?

"To people in the guitar world it probably looks like we've come out of nowhere, but there's more competition in the guitar strap world," Rod observes. "So it made sense for us to go for the smaller markets, such as harmonica cases, to establish ourselves and build up our expertise and skills and then move up. You might think to look at it that a guitar strap is easy to make, but it's really not – not the straps that we make anyway! It's a difficult process, so it's taken us a while to get there."

TANNING BOOTH

But get there they have, and over the last year the company has focused almost exclusively on producing guitar straps that are made from the best materials, as evidenced by what's being used in the workshop while we're there.

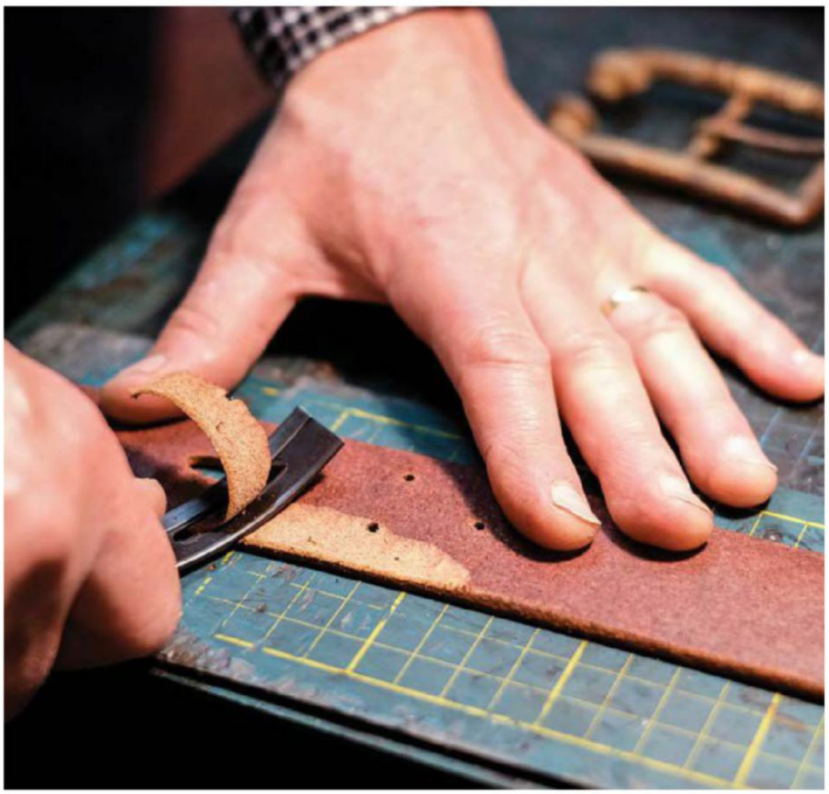
Rod gets his leather almost exclusively from Italy because, as he says, "They make the best leather in the world, basically!" The unusual buckles seen in his newest straps were sourced from a boutique supplier Rod found in Paris, while the thread used to strap it all comes from Coats – one of the biggest suppliers of zips and threads in the world, but whose history can be traced back to Paisley at the end of the 18th century.

These high-quality materials are being used in a variety of interesting and creative ways – from unusual colours to distinctive effects, bold new designs and unique twists on the classics.

"We really do enjoy playing with different leathers, mixing them sometimes to create interesting designs" Rod enthuses. "I think there's no use making a boring, standard strap – there's millions of those out there – I'd rather do something interesting in the design, or do something with really unusual and fantastic leather that just looks great."

When it comes to crafting the straps themselves, it's refreshingly old-school and analogue – the walls are covered with arcane-looking hand tools used to tease and coax the leather into the comfortable and ergonomic form of a Pinegrove Leather strap, and when mechanical aid is required, it's the sort that still requires a great deal of skill and precision to turn out such good results. It's a process that Rod is clearly hugely proud of.

"I think some of the boutique strap makers are using good leather like we are, but I think the thing about Pinegrove is that we really do find the best of the best – we're perfectionists, but at the same time it's hand-built. We have some machines, but none of it's computer controlled like with some of the big strap makers. They basically put a bit of leather in a series of machines and press a button – we're crafting all of these straps by hand. We're trying our best to create interesting and unique designs, which doesn't mean they're all flashy looking. They're just comfortable and look good – you



Left **Rod inspects some recently finished straps**

Top right **Rod punches the rivets for this strap's buckle using his rivet press**

Bottom right **Another Pinegrove strap begins to take shape as Rod begins stitching a GS-60 two-tone strap**

can get some comfortable straps out there, but by god they're ugly!"

PERFECT RECIPE

On more than one occasion in our conversation, Rod describes himself as a perfectionist – and it's no idle boast. There's a box of rejected straps in the workshop that will only ever be sold at a discount because they haven't passed muster, but you'd be hard pressed to spot why – mere mortals such as us might not even notice a stitch hole that's slightly in the wrong place, but Rod knows, and to him it matters.

It's this relentless and obsessive desire to get it right that has led Pinegrove to offering a lifetime guarantee on all its products, as well as a no-quibble free returns policy, for every strap sold. Simply put, Rod believes that the customer should be 100 per cent satisfied with the product when they order it, and that his workmanship and materials are good enough to stand the test of time – if that wasn't the case, he wants to make it right, because so much of the satisfaction he gets from Pinegrove is making his customers happy.

"It's just so enjoyable to do – it's never going to make me a lot of money, but it's great to give pleasure to people," he admits. "You send something off to the other side of the world, and you'll get an email back from a customer saying, 'Oh my strap's just arrived, I absolutely love it! What beautiful work, what beautiful leather – thanks for making it.' That makes it all worth it – that's worth more than the money, happy customers using great products."

FIELD TESTING

It's not just positive feedback that Rod seeks out from his customers, however – one of the reasons Pinegrove is such a fixture at guitar shows in the UK is that he's constantly seeking feedback from customers so he can continue to improve and evolve the products he makes.

"The good thing about going out to the shows is talking to people, trying to find out what people like and don't like," he elaborates. "We're small enough that we can come back and try things... when we have time, anyway! Not a lot of our straps have any exposed metalwork, because the feedback we've had from guitar players is that they don't like straps with metal on them, because it can damage the guitar. Our Western-style strap is probably the only strap of that kind in the world that doesn't have a big chunky buckle on it for the adjustment.

"Feedback is hugely important to what we do – we improve the straps as feedback comes in. That comes from my software design days really – it was always the case where you'd do a little bit, get some feedback, then do another little bit... always trail it, then improve it. I'm

> "IF YOU'VE GOT A BEAUTIFUL GUITAR, THEN YOU REALLY NEED A GOOD STRAP – THE GUITAR DESERVES IT!"

a perfectionist at the end of the day, and I just want the product to be as good as it possibly can."

BEST LAID PLANS

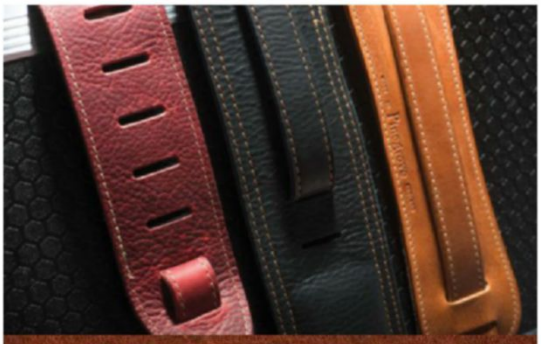
When it comes to the future of Pinegrove, it's unsurprising that Rod has plenty of interesting ideas, including laser-etched designs, custom-smithed metal parts and more, but he's also keeping his ears and eyes open when talking to customers, and often that approach bears fruit.

"We've got some great suggestions from our customers," Rod agrees. "What often happens is that people have some ratty strap they've had for 30 or 40 years and they say, 'Oh this has never let me down, but it's getting worn out now and I can't find anything like it'. So I've got some interesting ideas from that kind of conversation, and we may do something with it.

"We're not hemming ourselves into one small area of design – I'm quite arty, really, I make music! I want to do something creative, and sometimes it works, and sometimes it doesn't – but the good stuff makes everything worthwhile!"

Ultimately, that seems to be the thing that's driven Rod to build Pinegrove Leather from one harmonica case to a business that sells products to guitarists, drummers, mandolin players and more from all over the world – making people happy, and making them feel better about their instruments.

"Our bottom line is that if you've got a beautiful guitar, then you really need to have a good strap to go with it," Rod concludes as we polish off the last of our tea and cake. "It might sound corny, but I think the guitar deserves it."



WIN! A PINEGROVE LEATHER GUITAR STRAP

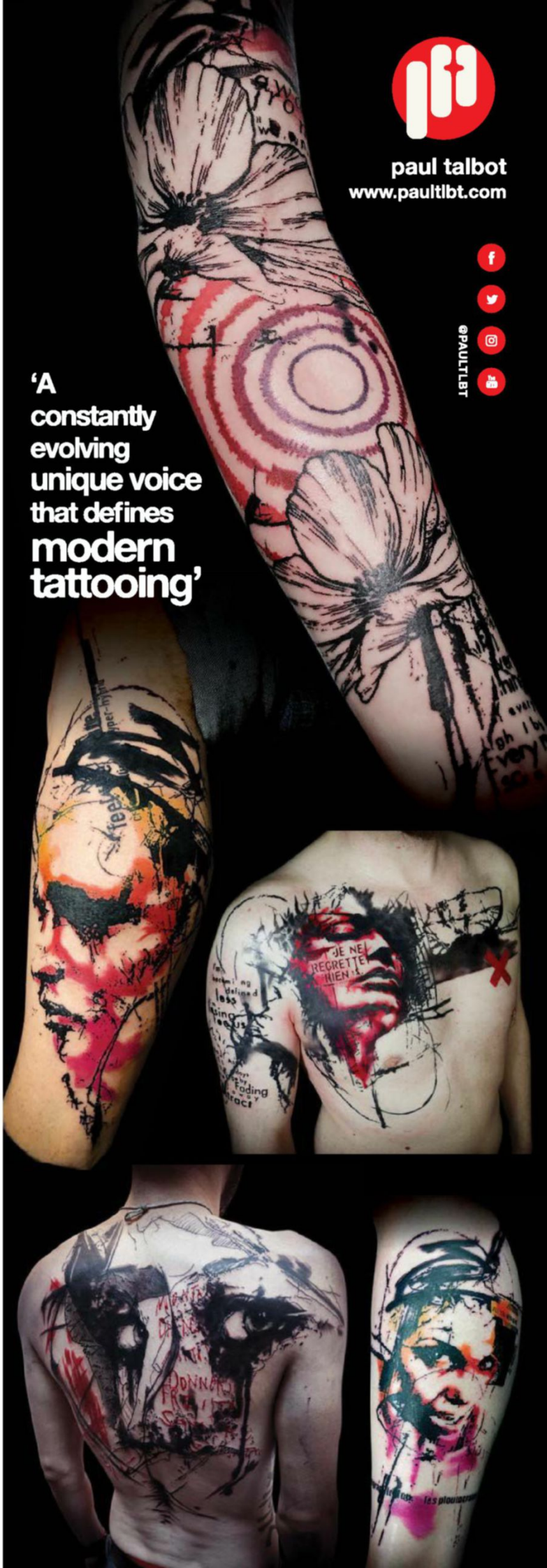
We're giving you the chance to win a stunning Pinegrove leather guitar strap for yourself, simply answer the following question at the link below:

Q What's the name of Pinegrove founder Rod Boyes' current band?
A) **The 501s** B) **The 323s** C) **The 309s**

theguitarmagazine.com/comps/pinegrove

CLOSING DATE 7th October 2018

This giveaway is open to over 18s only. For full terms and conditions, please go to anthem-publishing.com/competition-tcs



CODAMUSIC

www.coda-music.com

Gibson

Great selection of Gibson 2018 USA, Memphis, Custom and Montana guitars in stock.

Echopark

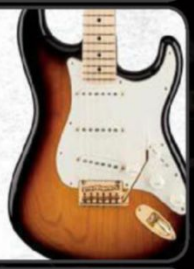
With an artist roster including Joe Perry, Josh Homme & Troy Van Leeuwen - these guitars mean business! Coda Music are excited to be the first and only UK dealer to stock these stunning guitars! New delivery due soon, including Model J, 59 and La Carne.

Rivolta GUITARS

Rivolta Guitars is the latest creation from acclaimed guitar builder & designer Dennis Fano. New models Mondata, Mondata Junior and Combinata Junior due in soon. Combinata and Combinata Deluxe in stock.

Fender

Leading supplier of all things Fender and Squier, whether you're after a Strat or Tele, Jaguar or Jazzmaster, Precision or Jazz, you're sure to find it at Coda Music.



Acoustic Guitars

Our new acoustic centre in Stevenage old town is open for business. This new showroom is home to an enormous choice of exquisite acoustic instruments from Bedell, Collings, Gibson, Gretsch, Lowden, Martin, National, Taylor, Yamaha, Epiphone and many many more!!!

CORNELL

Coda Music are proud to be stocking Cornell Amps again. Romany 10 and 12, Vintage Brown, Plexi 7, all in stock.

New for 2018 Two Rock Traditional Clean Head and Combo now in stock.

Two-Rock

D'Angelico NEW YORK

D'Angelico guitars now in stock. Full range including Premier SS, EXL1, DC and DC Deluxe

fano guitars

The only place in the UK to see Fano guitars. New Fano Standard models now arriving. You could say the Fano Standard series is Fano's "greatest hits" collection. After studying their order history of custom Alt de Facto guitar line they combined the most popular requests of features & options into a new line of ready-to-play guitars.

We are delighted to be stocking Morgan amps and effects. First delivery now in.

MORGAN

Swart AMPLIFIER COMPANY

Here at Coda we love Swart Amps. Full range in stock from the little 6V6SE to the Atomic Space Tone, right up to the new Antares.

100's of secondhand guitars, amps & pedals in stock, see www.coda-music.com for an up to date list.

We buy secondhand guitars - bring yours in for a quote & try something new at the same time

novo GUITARS BY DENNIS FANO

Coda Music are proud & delighted to be dealers of these fine instruments. Visit us instore to try one today.

Famous for the stunning and, quite frankly, game-changing Alt De Facto line of guitars, Dennis has become one of the most respected master luthiers and guitar designers of modern times. Dennis has been working on a new vision for the modern electric guitar...ladies and gentlemen i give you...Novo Guitars!!!

Fender CUSTOM SHOP

WHEN YOU'RE READY A Custom Shop guitar embodies everything Fender has learned over 60 years of building the world's most revered electric solidbodies. The finest materials, all the right details, hand built in Corona, California – it's the guitar of your dreams, realised.

WE HAVE THE GUITAR FOR YOU Coda Music is Europe's biggest and best Fender Custom Shop dealer, so whether you want a perfect New Old Stock, vintage-correct model, or the heaviest of Heavy Relics with a raft of custom playability tweaks, you'll find it here and with over 100 in stock in one store you won't find a better selection anywhere.

UNIQUE TO US, UNIQUE TO YOU Our extensive in-store stock includes many custom ordered guitars, built to our own exacting specs after years of buying, selling and playing these fabulous instruments.

CAN WE BUILD IT? Yes we can! If you have that extra special something in mind, we can work with you to make it a reality. Custom orders can be ready in a matter of months and cost less than you might think – call us, email us or drop in to discuss your perfect combination of features.

CARR AMPLIFIERS

Great selection of models and finishes, Europe's number one Carr amp dealer. Carr Mercury V now in stock.

Great selection of John Page Classic guitars in stock, from the original Ashburn Classic, the Ashburn Classic HH & new for 2017 the Ash bodied Ashburn & AJ.

Effects

Coda Music bring you the finest guitar effects pedals money can buy!...ready for you to demo with a your choice of amplifier and guitar!!!

Our pedal range includes the usual suspects such as Boss, Electro Harmonix, Ibanez, Jim Dunlop, Joyo, Line 6, Mesa Boogie, Mooer, MXR, Strymon, T-Rex, TC Electronic, Visual Sound, Voodoo Lab, Wampler, Way Huge, Xotic. . . . . we also have a huge selection of the less ordinary suspects like Bad Cat, Death By Audio, Earthquaker Devices, EWS, Faifield Electronic, Free The Tone, Fulltone Custom Shop, Jetter Gear, Keeley, Mad Professor, Providence, Rothwell and Sonic Edge!!!

51a High Street, Stevenage, Herts, SG1 3AH t: 01438 350 815 e: stevenage@coda-music.co.uk
Acoustic Centre 27b Church Lane, Stevenage, Herts, SG1 3QW t: 01438 350815 e: acoustics@coda-music.com

Instant decision 9 months 0% finance
available on all new products over £300 on our website

GEAR REVIEWS

If you were to ask the man or woman on the street to draw a guitar amp, the chances are they'd scribble a black box with a gold control panel, and a script logo on the front that reads 'Marshall'. The iconic nature of the Bletchley-based company's designs have made them part of the rock 'n' roll firmament for over half a century, but it's been a while since Marshall has really turned heads with a new valve amp. The Origin series aims to change that – affordable, valve-powered and classically toned, these new amplifiers aim to steal a march on Marshall's competitors and put their boxes back in the hands of ordinary guitar players. Find out if they hit the mark on p18. Another notable launch this month comes in the shape of George Lowden's first ever production electric guitar. The GL-10 brings every bit of the Northern Irishman's guitar-building genius to the table – find out if it was worth the wait on p88.

Marshall Origin 20C **18**
Marshall goes back to its roots with an affordable combo

Lowden GL-10 Koa **88**
George Lowden's first ever production electric on test

Rick Turner Model 1 Deluxe LBU & Special C Limited Edition **92**
High-end electric guitar wizardry from the US maker

Eastman T49D/v **96**
An achingly cool hollowbody electric with vintage looks

Stone Deaf FX Syncopy Delay **98**
Analogue meets digital in this hugely versatile delay

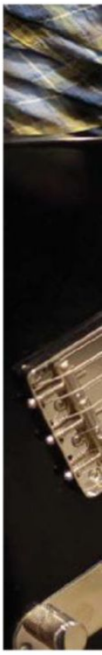
Beetronics FX OctaHive & WhoctaHell **102**
Boutique fuzz pedals that look as good as they sound

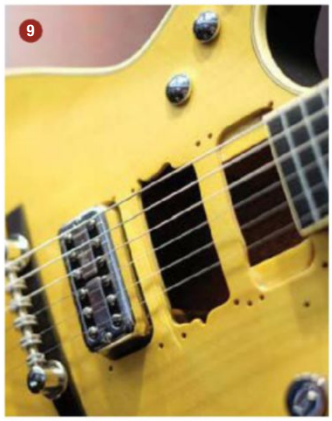
Summer NAMM june 28/30 2018 nashville

SHOW & TELL

Our annual jaunt to Tennessee proved fruitful once again as the Summer NAMM Show saw Nashville's Music City Center jam-packed with cool new guitars, amps and effects from big brands and boutique builders alike. Across the following pages we present some of our highlights, not to mention a few celebs and industry legends who were also enjoying the Southern hospitality...

PHOTOGRAPHY JOE SUPPLE





1 Fender's Justin Norvell with Albert Hammond Jr. The Strokes star's signature Strat is based on the early-80s Japanese '72 reissue that's his main squeeze 2 Gibson's 2019 ES-335 P-90 model provides feedback-resistant 330-style tones 3 Xotic debuted this T-style XT Series model with a sumptuous oil-finished neck 4 BA Ferguson's pawn shop-vibed guitars impress thanks to boutique feel and tones 5 Friedman's Cali hot-rod features an array of artfully aged finishes 6 The glorious Gretsch Limited Edition Penguin in Casino Gold 7 Fender Custom Shop 1968 Black Paisley Stratocaster 8 James Trussart with a mouth-watering SteelDeville 9 Gretsch Malcolm Young Signature Jet 10 Fred Gretsch and Chris Martin IV with the D-28 Bigsby 11 Gibson Custom's Heavy Aged '68 Goldtop 12 Andy Powers with the amazing Taylor Builder's Edition 614ce

13 Keeley's Aria caters for your overdrive and compression needs in one box 14 Fender has expanded its new-for-2018 stompbox range with the Full Moon Distortion, Engager Boost and The Pelt fuzz 15 Gio from Black Volt Amplification with his FDR FET overdrive 16 The Walrus Audio Emissary is a parallel boost pedal 17 Brit amp company Victory launched its Countess, Kraken and Sheriff all-valve overdrive units in Nashville 18 Vox's Nutube-equipped MSB25 Mini Superbeetle looks set to be one of those products that everyone wants in their living room 19 Square Amps specialises in hand-crafted guitar amplifiers built from vintage wooden tube radios from the 1930-40s 20 Nick Greer was responsible for some of the coolest tones of the show thanks to the combination of his new Super Cobra drive pedal and Alliance 20 amplifier, the later generating serious Brit and tweed raunch via its contrasting channel voicings

Marshall

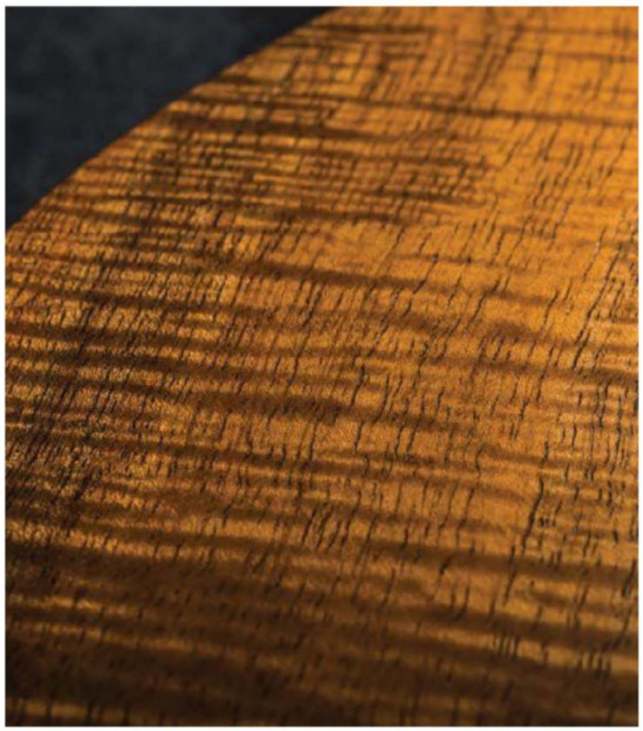
ORIGIN

WHERE EXPRESSION BEGINS

CLASSIC SOUNDS. CONTEMPORARY FEATURES.

Designed to be the most expressive valve amp in the Marshall collection, Origin delivers organic and transparent sounds.

MARSHALL.COM



LOWDEN
GL-10 KOA

What started as a one-off commission has ended up being Lowden's very first production solidbody electric. Does it have the magic of the Downpatrick company's acoustic models? Huw Price plugs in…

When Snow Patrol's Gary Lightbody was approaching his 40th birthday, his friend Ed Sheeran wanted to pay him back for the Baby Lowden acoustic Gary had previously given him. The Lowden has become one of Ed's favourite instruments, so he wanted to get Gary a very special guitar in return. As such, he gave George Lowden a call, and asked him if he could build a solidbody electric.

When the biggest pop star in the world asks for something, you're inclined to say yes, but as it happened, Ed's order came exactly 40 years after George had built his last electric – and he had only ever made four – so why not revisit the concept? The first prototype exceeded George's expectations, but it took about a year and a half of careful consideration to get to that point. Sheeran was so knocked out with the results that he ordered another for himself, and soon after, George decided that an electric should be added to Lowden's line-up, and here it is.

From Martin to Taylor, Godin and Collings, various big-name acoustic manufacturers have attempted to turn their hands to electric instruments over the years, but the results have been mixed. Although they were a commercial flop at the time, Martin's F-Series and later GT-Series models now look oddly contemporary in a boutique sort of way, but the less said about the E-Series models the better. However, it must be said that of all the great acoustic guitar makers, Lowden is the last one we expected to 'go electric'.

THE GL-10'S CHIMING CLARITY COMBINES WITH SUSTAIN THAT CAN ONLY BE DESCRIBED AS REMARKABLE

And yet here we are with a bona fide solidbody, featuring Lollar Imperial humbuckers, a Gotoh bridge with individually adjustable saddles and conventional controls. Despite all this, even if there was no name on the headstock by which to identify it, nobody could mistake the GL-10 for anything other than a Lowden.

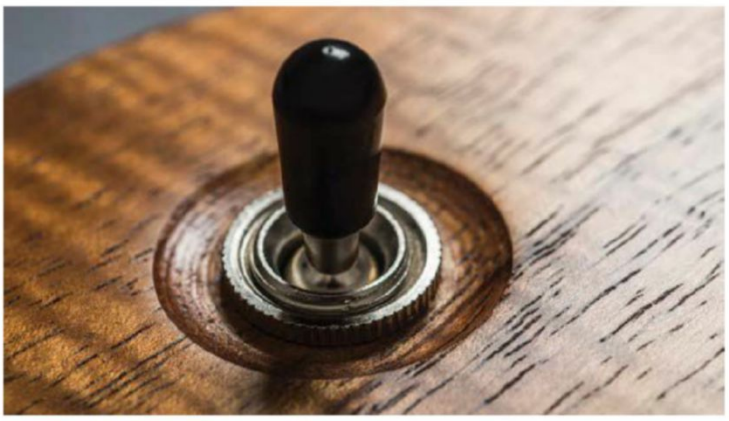
The body outline is not dissimilar to Lowden's S-Series acoustic models but the depth is minimal, even by solidbody standards. This 'thinline' appearance is emphasised by a slight tummy tuck and a carved taper at the heel that reduces depth by about a third to ease access beyond the cutaway. Factor in the arched top and the chamfered cutaway, and the effect is sculptural, comfortable and ergonomic.

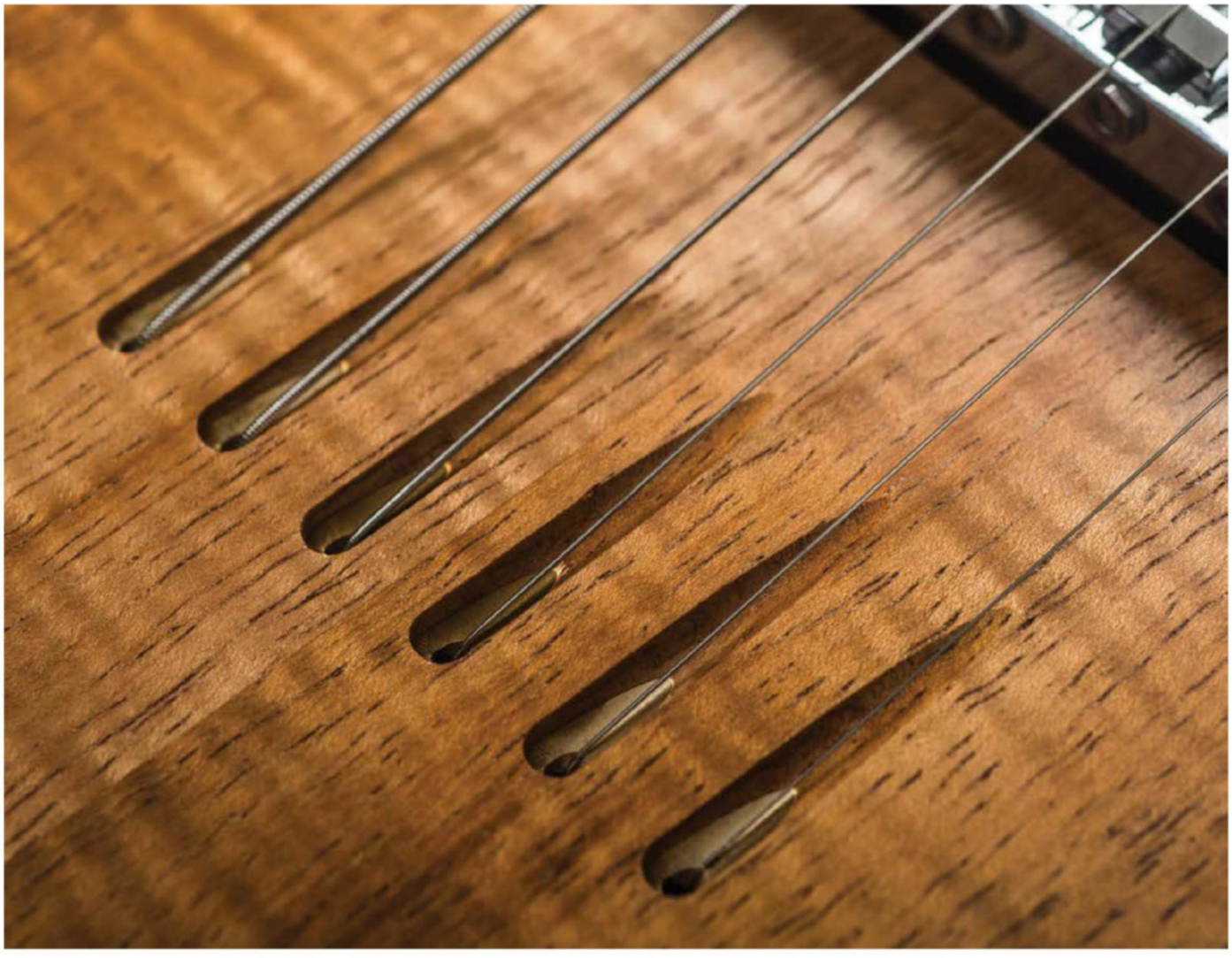
'Pancake' bodies are frequently cited as examples of compromises in quality during Gibson's Norlin years. Clearly George Lowden didn't get the memo, or maybe after 40-something years of guitar building he's learned more about resonance than most? We'll find out later, but GL-10 bodies comprise three layers, with one-piece mahogany backs and a middle section of either rosewood or maple. A choice of top woods is available and our example has bookmatched koa with stunning lateral flames.

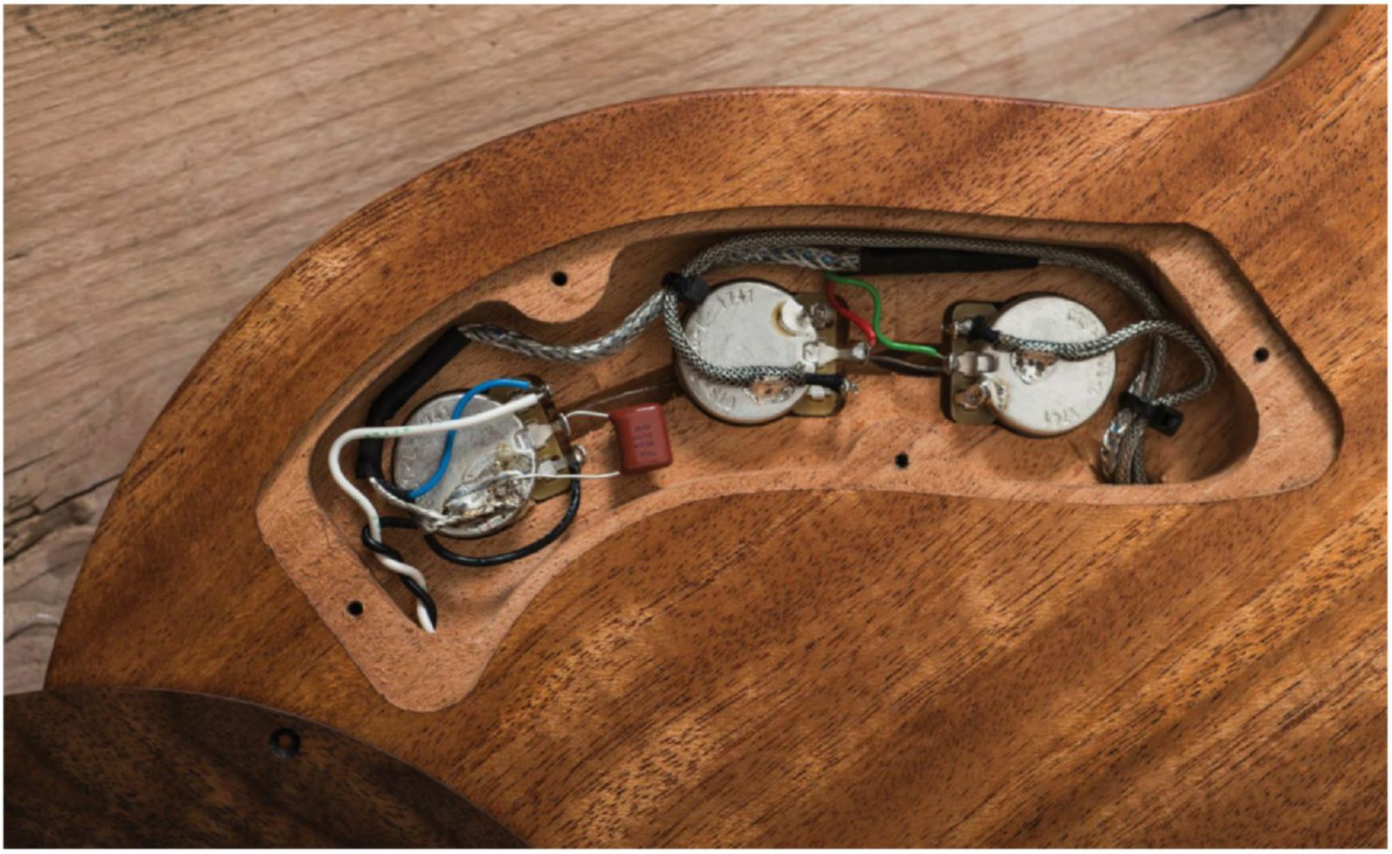
The pinless bridge is another longstanding Lowden acoustic

LIKE THIS? TRY THESE...

The GL-10 is something of a one-off but for hand-built electrics of comparable quality check out the **Patrick James Eggle Macon Singlecut** (**£4,199**), **Frank Brothers Signature Model** (**from $3,650**) and **B&G Little Sister Private Build** (**from £3,750**)







feature and here something visually similar is achieved with through-body stringing. The string holes are lined with solid brass and an 'tonal brass plate' embedded into the rear of the body to retain the ball ends.

This 'embedded' theme extends to the sunken bridge, switch and knurled Telecaster-style knobs. There are CTS-shaped recesses for the two volume and master tone pots, with a channel for the ground wire that links them hidden under a walnut cover plate. Even the pickups are recessed, in a sense, with exquisitely fitted koa caps screwed in place over the 'ears'. These can be removed to adjust pickup height and then replaced.

The five-piece mahogany/rosewood neck features front and back bog oak headstock veneers (carbon dated to 3300BC) with Gotoh 510 tuners and ebony buttons. The lipped volute finds an echo at the heel, which fits right into the crook of your hand as you reach the 22nd fret.

IN USE

The neck has a reasonable degree of heft, but it doesn't feel bulky at all and the C profile and depth remain very similar all along its length. If it wasn't for the slim fretwire, the fairly flat fingerboard radius might give this neck a modern, shred-friendly feel – meaning it's fast and consistent everywhere across the 'board.

Since it's a Lowden, you'd expect the GL-10 to impress unplugged and it certainly does. The tone is deep in the bass, airy in the treble and chiming clarity combines with sustain that can only be described as remarkable. It's one of those solidbodies that you can feel resonating against your body as you're playing it.

Through force of habit we begin amped up testing by running through typical bluesy minor pentatonics, but without even being consciously aware of it, the GL-10 soon takes us off into more abstract and ethereal realms. Once this realisation dawns on us, we begin to consider why that might be, and keep coming back to that extraordinary sustain.

Much like the stunning 1960 'Duggie Lock' Les Paul Standard that we spent some time with in Vintage Bench Test a while back [visit theguitarmagazine.com if you missed it, and check out Huw's demo on youtube.com/theguitarmagazine – Ed] the GL-10 hangs onto notes tenaciously. We soon find ourselves hitting a low E or dropped D and using the bass note drone to underpin improvised lead lines, doublestops and sus chords that combine open and fretted strings.

Without any need for effects to achieve harmonically rich and inspiring tones, we nevertheless feel almost compelled to turn up the reverb or reach for a delay pedal. There's something tantalisingly atmospheric about the GL-10's tone that lends itself to more abstract and ambient playing.

Having said that, if you want a toneful blues rock guitar, the GL-10 can twang, sing, growl and roar with the very best of them. The acoustic resonance and the Lollar Imperials combine to create a big, fluid and articulate range of tones. We feel that the Lollars don't quite bring out the full extent of the GL-10's upper harmonics and dynamic range as a more microphonic set of PAF-alikes might, but as ever the trade-off is whether a totally unpotted pickup set would be compatible with your preferred level of gain.

The GL-10 is an outstanding guitar. Compared to Lowden's stellar acoustics, the standard of woodworking and materials has not been compromised. But it goes deeper than that. Lowden has somehow imbued the spirit of its acoustic models into this first attempt at designing a production electric, and that's something special.

Guitar VERDICT

+ Stellar materials and build quality
+ Effortless playability
+ Extraordinary sustain and inspiring tones

– Unpotted pickups might sound even better

This may be Lowden's first attempt at bringing an electric guitar to market, but the company has hit the ground running with the GL-10

9/10

KEY FEATURES

Lowden GL-10 Koa

- **DESCRIPTION** Solidbody electric guitar. Made in Northern Ireland
- **PRICE** £3,395 (inc hard case)
- **BUILD** Mahogany body with rosewood centre laminate and figured koa cap, 5-piece mahogany/rosewood set neck with C profile, 12" radius ebony fingerboard with ebony/maple binding and 22 frets. Ancient bog oak headstock veneers
- **HARDWARE** Gotoh GE103B-T bridge, Gotoh 510 tuners with ebony buttons
- **ELECTRICS** 2x Lollar Imperial humbucking pickups, 2x individual volumes, master tone, three-way toggle pickup selector switch
- **FINISH** Hand-rubbed oil
- **SCALE LENGTH** 630mm/24.8"
- **NECK WIDTH** 42.5mm at nut, 52mm at 12th fret
- **NECK DEPTH** 20.5mm at first fret, 22mm at 9th fret
- **STRING SPACING** 35.5mm at nut, 51.5mm at bridge
- **WEIGHT** 3.57kg/7.87lb
- **OPTIONS** Figured walnut or Tasmanian blackwood top, mother of pearl fretboard markers, gold hardware, maple neck
- **LEFT-HANDERS** Yes
- **CONTACT** Coda Music 01438 350815 **www.coda-music.com** **www.lowdenguitars.com**

RICK TURNER MODEL 1 DELUXE LBU & SPECIAL C LIMITED EDITION

For many of us, Rick Turner guitars will have only crossed our radars as Lindsey Buckingham's preferred axe. Huw Price samples two examples of hand-built US exotica that buck all the trends...

The big round disc in the centre of an unusually deep and arched body may lead to the misconception that Rick Turners are acoustic/electric hybrids. But it turns out that they're actually chambered solidbodies. This model originated during the 1970s and it's a 'classic' of a sort, from an era that didn't produce many guitars to warrant the epithet. Back then, given the variable quality of the products that the big brands were offering at the time, many guitarists and luthiers were looking to the future for inspiration rather than the past or present. For some, this meant exotic timber combinations, elaborate construction techniques and cutting-edge electronics, with powerful equalisers and piezo pickups. Rick Turner's guitars tick all these late-70s boxes and arose as a continuation of ideas he developed during his time with high-end active bass and guitar specialists, Alembic.

MODEL 1 DELUXE LBU LINDSEY BUCKINGHAM SIGNATURE

This heritage is particularly evident on the Model 1 LBU. The neck is a complex construction, with three strips of solid maple laminated with two strips of purple heart. A maple headstock is scarf-jointed on the end, with a bound mahogany overlay on the front and a three-layer laminate of ebony and maple on the back that crosses over the scarf joint with a recess at the volute. Ebony binding continues around the 24-fret, pearl-dotted rosewood fretboard and the stacked-maple heel flares outwards to terminate in multiple ebony/maple layers and a chunky rosewood cap to match the truss-rod cover.

BOTH OF THESE RICK TURNER GUITARS ARE SONICALLY FASCINATING, AND OUR TIME WITH THEM IS A REAL JOY

MODEL 1 SPECIAL C LIMITED EDITION

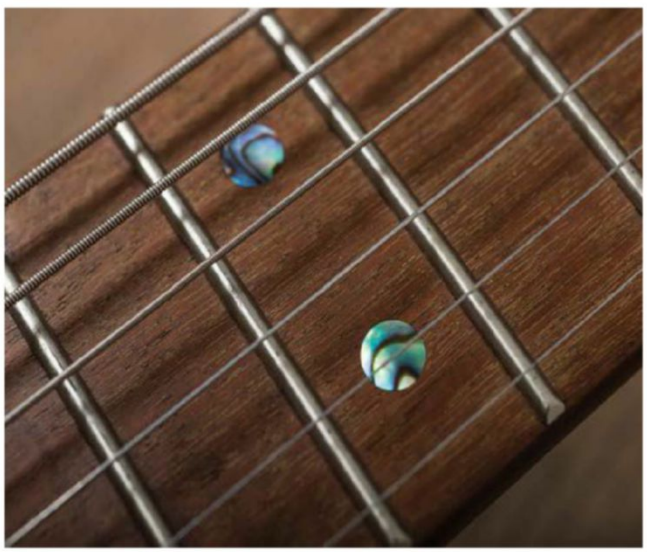
The Model 1 Special C's Solid Satin Black finish hides the guitar's construction, but judging by the specs, it's a somewhat simpler affair, with a solid mahogany neck and laminations confined to the heel cap. Of the two models on review, it has the more contemporary vibe, with abalone dots on an unbound rosewood 'board. The electronics are almost identical on both models. A single humbucking pickup is mounted just off-centre, with a hex bolt on the back of the body. Slackening the bolt allows you to turn the pickup mounting around its centre point to finesse the bass and treble string response.

The controls run in two modes – passive and active – with a mini-toggle to switch between them. The master volume and tone controls remain functional in both modes, but active mode (with its red status LED) introduces a quasi-parametric equaliser. The knob directly above the switch is a frequency-sweep control and the other provides 12dB boost/cut with a centre detent. The Model 1 LBU also has an LR Baggs T-Bridge piezo system bridge, with a magnetic/piezo blender control on the upper bout. The battery powering the onboard electronics is found under a black cover screwed onto the body behind the bridge; lifting the

KEY FEATURES

Model 1 Deluxe LBU Lindsey Buckingham Signature

- **PRICE** £6,550
- **DESCRIPTION** 6-string electric. Made in USA
- **BUILD** Bound and chambered mahogany body, set laminate maple/purple-heart neck with medium-depth 'C' profile, bound rosewood 'board with pearl markers and 24 jumbo frets
- **HARDWARE** Gotoh 510 tuners, tune-o-matic bridge, proprietary tailpiece
- **ELECTRICS** Turner humbucker, LR Baggs T-Bridge piezo system, D-TAR Eclipse preamp, master volume, master tone, push/pull coil tap, passive/active mode switch, frequency select, 12dB cut/boost
- **SCALE LENGTH** 625mm/24.6"
- **NECK WIDTH** 43.5mm at nut, 53mm at 12th fret
- **NECK DEPTH** 20mm at first fret, 21mm at 12th fret
- **STRING SPACING** 37mm at nut, 51.25mm at bridge
- **WEIGHT** 3.6kg/8.1lbs
- **LEFT HANDERS** No
- **FINISH** Burgundy Gloss Catalysed Poly



control panel reveals crowded printed circuit boards loaded with surface-mount components.

IN USE

While the electronics are extremely important to the Rick Turner aesthetic, these guitars are not dependent upon them. We feel that Turner must have prioritised acoustic tone as the starting point for his design, because let us make no bones about it, these guitars sound absolutely extraordinary unplugged.

Although the LBU is somewhat brighter and more chimey than the woody and warmer Special C, both guitars are extremely vibrant and loud, with outstanding string balance, an even response across the neck and sustain that borders on otherworldly. It's time to plug in – and we'll begin with a warning. Even in passive mode, these guitars are very loud and bright. We don't feel that the controls are intended to be run wide open as the default setting. They don't respond like conventional volume and tone controls, because the volume only affects volume and the tone control's treble roll-off is so smooth and gradual that it's usable across its entire range.

Even through an amp, the acoustic-meets-electric aspect remains. It's a full-frequency experience that reaches both deeper and higher than conventional electric guitars, with outstanding clarity and rich harmonics in abundance. It's far from traditional, but the sheer range of sounds dispels any concerns about having just one pickup. Exploring the full sonic potential of these guitars does require you to think about the controls in a new way, and get creative with them. Still in passive mode, you can turn your amp up so it's overdriving, and then run the volume at about 75 per cent with the tone turned high for a sparkling clean sound. Crank the volume and roll tone right back, and you get fat power chords and creamy sustain.

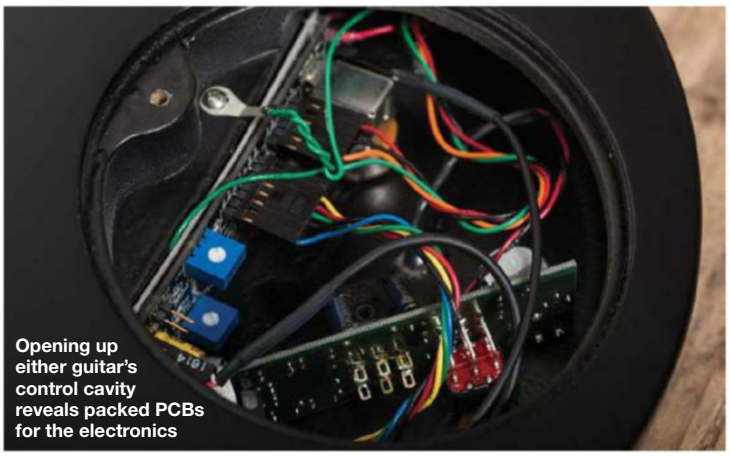
With the parametric boost set at its null point, switching to active mode produces no audible effect – which is exactly as it should be. Things change quickly as you dial in some boost and sweep through the frequencies to experience the sheer power of the equaliser. Boosting specific frequencies pushes an amp into saturation, but only at those frequencies. So you can get midrange crunch and singing solo tones without losing the treble sparkle, bass definition or dynamics.

By turning that boost into a cut, the sound can be cleaned up and hollowed out into a funky jangle with relatively little drop in volume. You can also set the passive mode for a

brighter pseudo-acoustic tone, and switch to your pre-set active mode for instant overdrive. When you begin factoring in the volume and tone controls, it seems the only limits are your imagination and willingness to experiment.

We haven't mentioned the push/pull single-coil feature yet, because we achieved all of the above in humbucking mode. Although we're able to dial in usable single-coil tones, the parametric is so powerful that we can achieve similar results without adding noise. It's nice to have it, but we can't envisage using it that much. That said, it does work beautifully when the LBU's piezo is blended in. The piezo tone really brings the guitar to life and is mercifully devoid of anaemic quack. It actually sounds warmer than the single coil, and adds even more harmonic texture along with extra dynamic response.

Irrespective of the price point, these guitars aren't for everybody, sounds or looks-wise. But we find them to be sonically fascinating and our time with them is a real joy. Besides the piezo, there's little between them sonically, so the LBU's extra cost is mostly spent on materials, binding and the finish. Unlike some classic models, these guitars are liberating rather than confining – the rest is up to you.



Opening up either guitar's control cavity reveals packed PCBs for the electronics

Guitar VERDICT

Rick Turner Model 1 Deluxe LBU Lindsey Buckingham Signature

+ An extremely versatile and inspiring instrument
+ Genuinely unique tones
+ Fine build quality

– Heel restricts upper-fret access
– A few minor finish issues

An intriguing and impressively constructed guitar with a unique look and tone, that isn't just for Buckingham aficionados – but all this comes at a price

8/10

Guitar VERDICT

Rick Turner Model 1 Special C Limited Edition

+ The same unique and inspiring electric tones as the Buckingham, but at a significantly lower price
+ Again it's versatile and well built

– Similar heel issues to the LBU
– The finishing isn't perfect

With simplified construction and finishing this offers all the best bits of a Rick Turner, at a more affordable price point

9/10

KEY FEATURES

Rick Turner Model 1 Special C Limited Edition

- **DESCRIPTION** 6-string chambered electric guitar. Made in the USA
- **PRICE** £3,350
- **BUILD** Chambered mahogany body, set mahogany neck with medium-depth 'C' profile, rosewood fingerboard with abalone markers and 24 jumbo frets
- **HARDWARE** Gotoh 510 tuners, tune-o-matic bridge, proprietary tailpiece
- **ELECTRICS** Turner humbucking pickup, master volume, master tone, push/pull coil tap, passive/active mode switch, frequency select, 12dB cut/boost
- **SCALE LENGTH** 625mm/24.6"
- **NECK WIDTH** 43mm at nut, 52.5mm at 12th fret
- **NECK DEPTH** 21mm at first fret, 21mm at 12th fret
- **STRING SPACING** 36.5mm at nut, 51.25mm at bridge
- **WEIGHT** 3.6kg/8.1lbs
- **FINISH** Black Closed Pore Satin Nitro Lacquer over Polyester
- **CONTACT**
The North American Guitar
0207 835 5597
thenorthamericanguitar.com
rickturnerguitars.com

EASTMAN T49D/V

Why should rockers have all the fun? Chris Vinnicombe gets his fingers all in a tangle as Eastman takes its stunning Antique Varnish finishing process to the jazz club...

The latest Eastman to land here at The Guitar Magazine combines the company's archtop know-how with its proprietary Antique Varnish ageing technique. Unlike the faux-distressed paint jobs you'll find elsewhere, this guitar features French-polished shellac rather than nitrocellulose so there's no checking – instead you get realistic wear patterns and a soft feel that gives the Eastman a significant helping of vintage vibe straight out of the case.

Like the T64/v and SB59/v we've reviewed previously, the number in this guitar's model name provides a clue as to the instrument that inspired it. Here it's the legendary ES-175, introduced by Gibson in 1949, although the twin-humbucker incarnation that arrived in February 1957 has provided the blueprint for this attractive archtop.

Superseding Eastman's own T49/v model that came equipped with a single Seymour Duncan Seth Lover pickup in the neck position, 2018's T49 model gets a 'D' for 'double' and a pair of Duncan Antiquity humbuckers, broadening the sonic palette considerably. Unlike other Antique Varnish models we've reviewed that have sported ebony fingerboards, the T49's 'board is rosewood, with pearl split parallelogram inlays.

The slim, comfortable 'traditional even C' neck features three-piece maple construction with additional headstock 'wings' and, although it joins the laminated maple body at the 14th of its 20 medium jumbo Jescar 47104 frets, the Florentine cutaway provides better access to the upper reaches than you might expect, especially when playing seated.

The guitar's supplied D'Addario NYXL 0.012-0.052 strings feature a wound G and it's slightly sticky in the nut slot when tuning, but it's nothing that a little fettling won't fix. Aside from that, when you look very closely there's some characteristically 'rough and ready' finishing where the neck joins the body but this is an area in which Eastman is improving all the time and most importantly, the T49 feels great.

PICKING HARD NEAR THE BRIDGE DELIVERS A TONE THAT SUITS THE PRIMAL BLUES OF THE EARLY STONES

IN USE

Although the ES-175 is synonymous with jazz thanks to the likes of Herb Ellis and Joe Pass, Steve Howe provides conclusive proof that playing a guitar such as this needn't mean you are stuck in a cul-de-sac. Acoustically it's more than loud and dynamic enough to enjoy playing at home – try mic'ing it up in the studio to add breezy percussive textures to strummed rhythm passages.

Plugged in, this is no fusty mud machine – there's snap and clarity even in the neck position, though the deep bass leaves you in no doubt as to the body dimensions. Predictably the rosewood bridge imparts a woodiness absent from a guitar with an ABR-1, while picking hard near the bridge fuses this with a pleasing twang that suits the primal blues-lead of The Stones circa '64.

Sun Studio rockabilly is also very well served, and in a controlled environment where you can add some drive without fear of feedback, there's a flutey character to lead tones that trades early-60s Dartford for 1970s LA, and unleashes your inner yacht-rock star.

LIKE THIS? TRY THESE...

The **Gibson Memphis ES-175 Figured** (£4,299) is a recent take on an old favourite. **Eastman**'s own **AR372CE** (£1,059) swaps Antique Varnish for gloss nitro and adds Kent Armstrong pickups. **Epiphone**'s **ES-175 Premium** (£685) boasts an "aged lacquer finish"

The Guitar Magazine VERDICT

+ Vintage look and feel
+ As satisfying to play unplugged as it is when amplified
+ Goes way beyond jazz

– A pinned bridge would provide more stability for gigs
– Some would trade woodiness for the adjustability of a tune-o-matic

A retro hollowbody that doesn't paint you into a stylistic corner and has bags of appeal from the sofa to the stage

9/10

The Guitar Magazine AWARD CHOICE 9/10

KEY FEATURES

Eastman T49D/v

- **PRICE** £1,679 (inc hard case)
- **DESCRIPTION** Hollowbody electric archtop guitar with florentine cutaway. Made in China
- **BUILD** Parallel braced laminate maple top, laminated maple back and sides, three-piece maple neck with 'traditional even C' profile, 12" radius rosewood fretboard with split parallelogram inlays, 20 medium jumbo Jescar 47104 frets, single-acting truss rod and a bone nut
- **HARDWARE** Adjustable rosewood bridge, trapeze tailpiece, Gotoh Relic Series SD90 tuners
- **ELECTRICS** 2x Seymour Duncan Antiquity humbuckers, 2x volume, 2x tone, 3-way toggle pickup selector switch
- **SCALE LENGTH** 24.75"/629mm
- **NECK WIDTH** 43.8mm at nut, 53.0mm at 12th fret
- **NECK DEPTH** 20.7mm at first fret, 21.6mm at 9th fret
- **STRING SPACING** 37.1mm at nut, 53.2mm at bridge
- **WEIGHT** 5.8lb/2.6kg
- **FINISH** Antique Classic
- **CONTACT** Eastman Musical Instruments **www.eastmanguitars.com**

TONE
TIME
LEVEL
SYNCOPY
BYPASS
–PRESET–
TAP
STONE DEAF

STONE DEAF SYNCOPY

The British master of fairground-lit pedals with analogue sound and digital control has turned its attention to bucket-brigade delay. And as Richard Purvis finds out, it has hidden talents...

Stone Deaf has seven stompboxes in its current range, with graphic designs ranging from quirky to the downright freakadelic. But it's the British company's two latest launches that really shine… literally. Like the Tremotron tremolo before it, the Syncopy delay is a riot of multicoloured LEDs. We count 36 including the tap-tempo indicator, and they all light up when the pedal is in bypass, which could come in handy if you forget to buy fairy lights in the run-up to Christmas.

More importantly, also like the Tremotron, this unit represents a forward-thinking approach to pedal design that combines all-analogue signal processing with digital tweakability. So while the short summary is 'bucket-brigade delay with switchable analogue modulation and a maximum time of a full second', it's in the digital details that the Syncopy becomes truly interesting. You can stomp on the bypass and tap-tempo footswitches simultaneously to toggle through four presets, or connect a MIDI controller to take that tally up to 128. You can change the depth, rate and shape of the modulation. You can assign an expression pedal to control multiple functions, including slipping in and out of self-oscillation, and then store that assignment to chosen presets.

This is one of those stompboxes that really demands you invest half an hour in reading the manual to get the best out of it. But for now, you just need to know that the three main controls are digital and dual-function (via a simple knob-push), which is why the LEDs are essential for navigation. Green lights show you your delay settings, red ones indicate modulation; if both are set to the same place, the LED turns orange. Not everything is so hi-tech: the tone and output level controls at the top are standard analogue dials that operate independently of presets.

THE FORWARD-THINKING SYNCOPY COMBINES ALL-ANALOGUE SIGNAL PROCESSING WITH DIGITAL TWEAKABILITY

There's a five-pin socket for the aforementioned MIDI control on the left side of the enclosure, and – something that's likely to be of interest to the more digi-phobic guitarist – an input for a standard TRS expression pedal on the right. This can be programmed to move any (or all) of the three main knobs, in either delay or modulation mode (or both!), simply by pressing and holding while your rocker pedal is plugged in. We like the idea of being able to push down into snowballing repeats then back off again before they get too deafening, but in fact you don't even need an expression pedal for that: you can also slam the feedback to full just by holding down the tap footswitch.

A trimpot accessed via a hole in the bottom of the enclosure lets you adjust the input gain, which could be useful if you're using a guitar with high-output pickups that might otherwise push the circuit into unwanted distortion. And that's not all – there are still more clever tricks available if you can bring yourself to read all the way to the 'advanced settings' part of the manual. It's possible to adjust the feedback threshold for going into self-oscillation, and how quickly you get there after holding down the tap footswitch; and you have a choice between true and buffered bypass, the latter being essential if you want

KEY FEATURES
Stone Deaf Syncopy

- **PRICE** £270
- **DESCRIPTION** Digitally controlled analogue delay pedal. Made in UK
- **CONTROLS** Tone and level (analogue), time and mod rate, feedback and mod depth, mix and mod shape; time subdivision button, bypass and tap tempo footswitches with preset-switching function; input gain trimpot
- **FEATURES** Expression pedal input (multi-function), five-pin MIDI input for presets (up to 128), switchable true or buffered bypass (with trails), powered by 9V mains supply with minimum 250mA current (not supplied)
- **DIMENSIONS** 131x88x60mm
- **CONTACT** Audio Distribution Group **audiodistributiongroup.com** **stonedeaffx.com**

LIKE THIS? TRY THESE...

Another analogue delay with a digital brain is the **Chase Bliss Audio Tonal Recall** (£399), which has 16 dip switches to play with in addition to an impressive array of more familiar controls. For high levels of analogue tweakability, try the **Walrus Audio Bellwether** (£299) or the trusty **MXR Carbon Copy Deluxe** (£229)

to keep the feedback trails after switching to bypass.

Incidentally, while we love the artwork created for Stone Deaf by French illustrator Mcbess, it has to be said that the female forms on this unit might be a bit 'Benny Hill' for the modern climate. Maybe it's just as well that there are all those blazing LEDs here to distract attention.

IN USE

The four onboard presets give a decent demonstration of the Syncopy's core skills, but you'll soon be wanting to get stuck into all those knobs. This quickly leads us to a minor gripe with the colour-coded LED system – it isn't always clear which function you're controlling until you see the relevant colour moving around the loop – but the basics are for the most part easy enough to find your way around.

Starting out with no modulation and the tone control at noon, this is about as pure as analogue delay gets. The repeats gets softer with a twist to the left on the tone control, and take on more of a clanging attack to the right, but this thing doesn't do extreme filtering in either direction.

If you really want to get wacky you're going to have to hammer the modulation settings – and hammer them you most certainly can.

For a start the Syncopy does a fine impression of a Memory Man's lush chorus effect, but woozy vibrato is also on offer, and pushing the rate can summon a more subtle tape-style flutter. Your dry signal floats over the top unmolested, and unless you push the tone quite aggressively there isn't much in the way of added hiss.

Changing the character of the modulation with an expression pedal has limited impact on its own, but does add an extra level of colour when that pedal is also controlling the main delay settings – and that brings us to the really fancy stuff. It's undeniably satisfying to watch the LEDs spin round in opposite directions as the feedback goes up and the delay time comes down; luckily it sounds pretty spectacular too, with repeats spiralling off into brutal distortion while simultaneously skittering upwards in pitch. Mind you, with our pre-production unit at least, self-oscillation doesn't always come on as eagerly as expected – at times, depending on input level and other settings, it can take some coaxing.

The Syncopy is a complex pedal, and not all players will appreciate its microscopic level of control over every variable of wobbliness you could want, but it's great to have such tools available in an analogue delay – especially one that's UK-built and, compared to most of its obvious rivals, quite affordable, too.

Guitar VERDICT

+ Works brilliantly as a simple analogue delay with tap tempo
+ An expression pedal lets you go on sci-fi adventures without having to kneel down and twiddle knobs
+ Control over the depth and shape of the modulation is a real bonus
+ It's easy to flip between presets
– If you're looking for stereo or multi-tap delays, you might have to go fully digital

A supremely versatile analogue delay that really comes alive with the addition of an expression pedal. It offers huge creative potential and is smartly priced compared to the competition

8/10

A choice of three H9 pedals to suit your needs and budget.

H9 Core
Pre-loaded with 25 presets from the H910 / H949 original studio harmonizers. Our most affordable H9.

H9
Pre-loaded with 9 effect algorithms and 99 presets. The 'Greatest Hits' version.

H9 Max
Pre-loaded with 47 algorithms and over 500 presets available. Also includes all future algorithm releases. For players that want it all!

One Pedal to Rule Them All

Every guitar pedal you'll ever need in one compact unit, the H9 Harmonizer® is full of Eventide's iconic studio-quality reverb, chorus, delay, modulation and pitch-shifting effects. A simple, one-knob user interface allows easy effect editing and preset selection while two onboard footswitches let you change presets, tap tempo, and bypass during live performance. There's real-time MIDI control and inputs for an expression pedal and AUX footswitch, and a free H9 Control app lets you create set lists, edit and manage presets wirelessly via Bluetooth.

Find out more at **eventideaudio.com**

Eventide®

SOURCE

Exclusively distributed in the UK & Ireland by Source • T: 020 8962 5080 • W: sourcedistribution.co.uk/eventide

facebook.com/sourcedistribution

twitter.com/sourcedist

WHOCTA
HELL
BEE TRO NICS
OCTA
HIVE

BEETRONICS FX OCTAHIVE & WHOCTAHELL

Californian indie pedal builder Beetronix promises honey-sweet tones fit for a queen – so will these two drop-dead gorgeous octave fuzzes get Richard Purvis buzzing?

For any of us, it's easy to get carried away with the beauty and elegance of a particularly lovely guitar before we've even picked it up and found out if it's actually any good. But while that might be forgivable for guitars, given that they're supposed to be aesthetically pleasing objects, effects pedals are just there to be stomped on, right? Who cares if they look awesome?

That being said… just look at these gnarly fuzzboxes from Californian boutique maker, Beetronics FX. They sound great before you've even switched them on. The styling is both retro and modern in a totally distinctive way; and whether or not you're in favour of 'relic' finishes on instruments, there's no denying the pre-battered look of these wedge-shaped boxes adds a certain grungey appeal. Let's see if these little Bees can really fly.

The first four letters of the OctaHive's name gives this one away: it's a fuzz with an added high octave, continuing a long line of pedals inspired by the original Octavia that Roger Mayer built for Jimi Hendrix over half a century ago (with the Tycobrahe clone cited as a specific reference point). And if you think it looks cool on the outside, just find a hex key to undo the four side bolts and remove the baseplate: you'll quickly notice that the actual circuit board is in the shape of a bee. Whether this is a sensible design choice or not we don't know, but it's the very essence of cheekily creative thinking and we love it.

The three controls are for input volume, gain and master volume – there's no tone knob – and a toggle switch on the side engages the analogue octave effect. The outsize LED turns from blue to red when the octave is engaged, which could be a handy indicator to have on stages where the lighting is as dim as the drummer. Don't go looking for the battery compartment by the way – it's mains-powered only.

The curiously-named WhoctaHell is another fuzz with added analogue octaving skills, but now the extra notes are below your original signal, not above. This time the toggle switch is for choosing one or two octaves down, while bypass is handled by a second footswitch (and marked by another red/blue LED).

The controls on this one may be quirkily mismatched, but their functions are straightforward enough: 'hell' sets the level of your fuzz sound, 'whocta' dials in the octave, and the side-mounted pot is a master volume. So there's no gain control on this one – and there are no giant bees inside, although the board does have a honeycomb design that's only slightly less cute.

JUST LOOK AT THESE THESE GNARLY FUZZBOXES. THEY SOUND GREAT BEFORE YOU'VE EVEN SWITCHED THEM ON

As with the OctaHive, the 'damage' to the steel enclosure is enough to make it look well and truly road-worn, but not so much that it detracts from the overall feel of serious solidity. And if you are the sort of person who frets over getting dents and scratches in new pedals, that's not going to be a worry with these two.

IN USE

You know the kind of full, sticky, grainy fuzz sound that makes you want to spend the whole day hitting humongous power chords and basking in their tactile sweetness? The OctaHive does that stuff pretty

LIKE THIS? TRY THESE...

Let's start at the beginning – because two variants of the **Roger Mayer Octavia** (**from £221**) used by Jimi on *Purple Haze* are still in production. Modern takes on the octave-up fuzz include the **Catalinbread Octapussy** (**£145**) and **Bigfoot Octo Puss Prime** (**£150**); or if you're after buzzy low frequencies, try the **MXR Blue Box** (**£88**)

The OctaHive is as aesthetically appealing on the inside as it is on the outside

well. We're certainly not missing the tone control here, and there is some variety on offer between the pre and honey controls, with a little help from your guitar's volume knob. You won't get transparent overdrive – everything this pedal does is inherently chunky – but there are lower-gain tones to enjoy, and you can add a bit more edge to the attack by pushing the pre instead of the honey.

When we switch on the octave, our first thought is: 'Where is it?' This isn't as pronounced an effect as you'll get from some pedals of the type, and you really need to be on the neck pickup with guitar volume pulled back a bit to get that *Purple Haze* outro sound with the higher notes properly cutting through. But treat the octave as more of a textural ingredient and you'll appreciate the harmonic complexity it adds to already super-saturated tones. Crank the honey now and things get massively filthy, with a snarling midrange that borders on ring-modulator ugliness but just about pulls it off. It's not for trad-rock strummers, this.

The red pedal starts in a similar place – it delivers the same kind of fuzz we were describing two paragraphs ago – but the first real difference is that, with just those three level controls, there's no way of taming the distortion other than starving it a little via your guitar's volume knob.

The second difference is that the octave circuit in this unit is downright barmy. Let's be clear: the WhoctaHell is not a straight octave-down pedal for replacing an absent bassist. It sometimes tracks quite spectacularly badly… and we're fairly sure that's entirely deliberate.

At one octave down with Whocta set low you get a load of glitchy effects shifting around below the notes being played, like an analogue synth that's in serious need of repair. Play up the neck, especially picking lightly, and things smooth out dramatically; but at times there's still an element of unpredictable gating. Well, you might as well make the most of it: set the fuzz level to zero and now you hear the octave on its own, blooping and squelching about like the soundtrack of an 80s video game.

Flip to two octaves down, and it's the same story but even more so. There's nothing tasteful going on here – dare to play a whole chord and what comes out is an absolute racket – but it's fun in small doses, which is why we're glad there's that second footswitch for jumping back to straight fuzz before people start running for the exits.

KEY FEATURES
Beetronics FX OctaHive

- **DESCRIPTION** Fuzz pedal with octave up. Made in USA
- **PRICE** £251
- **CONTROLS** Pre volume, honey (gain), output volume, octave bypass switch
- **FEATURES** True bypass, powered by 9V mains supply only (not included)
- **DIMENSIONS** 146x105x63mm
- **CONTACT** Face Distribution +32 3844 6797 **face.be** **beetronicsfx.com**

Guitar VERDICT

+ Delivers classic retro fuzz sounds in some style
+ Octave effect shakes things up with psychedelic harmonics
+ Just look at the frickin' thing!

– Upper octave is more of a textural thing than a full-on Hendrix squeal

A lovingly crafted fuzz with an octave-up circuit that really broadens its tonal horizons

8/10

KEY FEATURES
Beetronics FX WhoctaHell

- **DESCRIPTION** Fuzz pedal with octave down. Made in USA
- **PRICE** £251
- **CONTROLS** Whocta (octave level), hell (fuzz level), master volume; -1/-2 octave switch, octave bypass footswitch
- **FEATURES** True bypass, powered by 9V mains supply only (not included)
- **DIMENSIONS** 146x109x64mm

Guitar VERDICT

+ Dishes out the same kind of rich, dense fuzz as the OctaHive
+ Mismatched knobs give it even more junkshop chic appeal
+ Low-octave effects are a riot

– Shame it can't do a little more of the sensible stuff

Lunacy in a battered steel box, but there are lovely smooth fuzz tones in here, too

9/10

Designed in the UK by Patrick James Eggle, the all-new Shergold Masquerader makes a polite nod to its heritage and then boldly heads off in its own unique direction.

Made for those unafraid to be noticed, the SM01SD has a solid mahogany body, a beautiful solid rosewood neck and is loaded with genuine USA Seymour Duncan pickups.

ShergoldGuitars.com

SHERGOLD

SSDPS18

Subscribe to The Guitar Magazine

YES! I would like to subscribe to The Guitar Magazine

☐ UK Direct Debit – **Just £3 for 3 issues** then £11.20 every 3 issues thereafter (quarterly)*

YOUR DETAILS

Title Forename Surname

Email address **

Address

Postcode

Phone number **

Mobile **

Complete this form below if paying by Direct Debit

INSTRUCTION TO YOUR BANK OR BUILDING SOCIETY TO PAY DIRECT DEBIT

Originator's Identification Number 8 3 7 1 8 1

DIRECT Debit

1 Name of your Bank or Building Society

2 Name of account holder(s)

3 Branch sort code ☐☐ ☐☐ ☐☐

4 Account number ☐☐☐☐☐☐☐☐

5 Instruction to your Bank/Building Society Please pay Anthem

Publishing Direct Debits from the account detailed in this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Anthem Publishing and if so, details will be passed electronically to my Bank or Building Society.

Signature(s) Date

DIRECT DEBIT GUARANTEE

Direct Debit is only available in the UK. If you're not entirely satisfied with *Guitar & Bass* at any time during your subscription, you can cancel it and receive a refund for any unmailed copies

** Please enter this information so that Anthem Publishing Ltd, can keep you informed about your subscription via email or free text messages. You may unsubscribe from these at any time.

Anthem Publishing would like to keep you up to date with news, events, and special offers, and occasionally request feedback from you.

Please tick the relevant boxes to indicate how you would like to be contacted. You can choose more than one.

☐ Email
☐ Telephone
☐ SMS
☐ No thanks

If at any time you wish to stop receiving communications from Anthem Publishing, you can unsubscribe using the link in any email you receive or opt out via our Privacy Policy.

Send your completed form to: **Freepost Anthem Publishing**
Yes! It really is that simple. No stamp required.

Offer ends **30 September 2018.** Code **SSDPS18**

*Savings are available to UK Direct Debit and overseas Continuous Credit Card orders only. After your first 3 trial issues, your subscription will continue at the listed price every 3 issues thereafter, saving 25% off the shop price (15% for Australia). Payments will be every 3 months. Your subscription will start with the next available issue. If you wish to cancel your subscription, you may do so at any time. We publish 12 issues of The Guitar Magazine per year.

SUBSCRIBE TODAY AND ENJOY 3 ISSUES FOR £3 IN OUR FANTASTIC SUMMER SALE.

YOUR SUMMER SALE OFFER

- **Try 3 issues for £3***
- **Pay just £11.20** every 3 issues thereafter, **saving 25%**
- **Never miss an issue**
- **FREE UK delivery** direct to your door

SUMMER SALE

The Guitar Magazine

TRY 3 ISSUES FOR JUST £3*

when you subscribe to The Guitar Magazine

SUBSCRIBING FROM OVERSEAS?

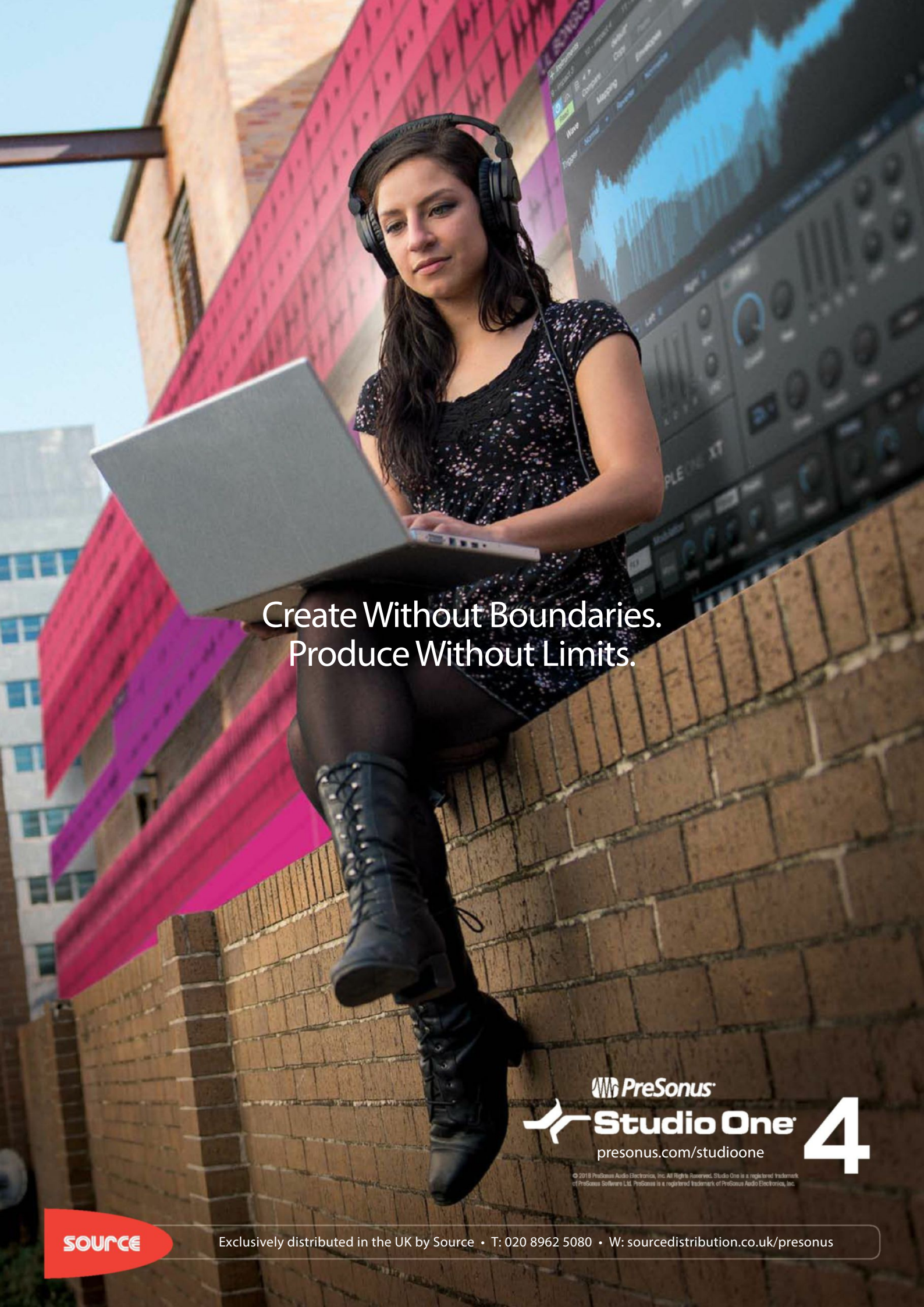
Europe **Try 3 issues for €8**
USA **Try 3 issues for $10**
Australia **Try 3 issues for $15**
Rest of World **Try 3 issues for £8**

3 easy ways to subscribe

anthem-publishing.com/guitar
Enter code:
SSDPS18

+44 (0)1371 853 609
Quote code:
SSDPS18

Please complete the order form opposite (UK only)


Create Without Boundaries.
Produce Without Limits.
PreSonus
Studio One 4
presonus.com/studioone
© 2018 PreSonus Audio Electronics, Inc. All Rights Reserved. Studio One is a registered trademark of PreSonus Software Ltd. PreSonus is a registered trademark of PreSonus Audio Electronics, Inc.
SOURCE
Exclusively distributed in the UK by Source • T: 020 8962 5080 • W: sourcedistribution.co.uk/presonus

DIY WORKSHOP

PART SIX

GOLDTOP CONVERSION

Having finally got our Goldtop project playing, we now have to strip it all down once again for lacquering. Huw Price investigates the golden ratio...

1 The Greco headstock shape differs slightly from Gibson's and here we begin sharpening up the volute area

2 The bridge is clamped in a vice ready for re-shaping

3 The radius block creates a tighter curve, which is why the sanding marks are wider at the edges than in the centre

4 The bridge is marked with a centre line and two angled lines to guide the shaping file

I should start this instalment of our Goldtop conversion project with an apology. I'm aware some of you have been waiting a while for this and the explanation is that dropping in those Tyson Tone P-90s and stringing it up was a mistake. I've been enjoying playing the guitar so much I haven't felt like stripping it all down again, but we can't leave a project half-done, and now's the time to finish the job.

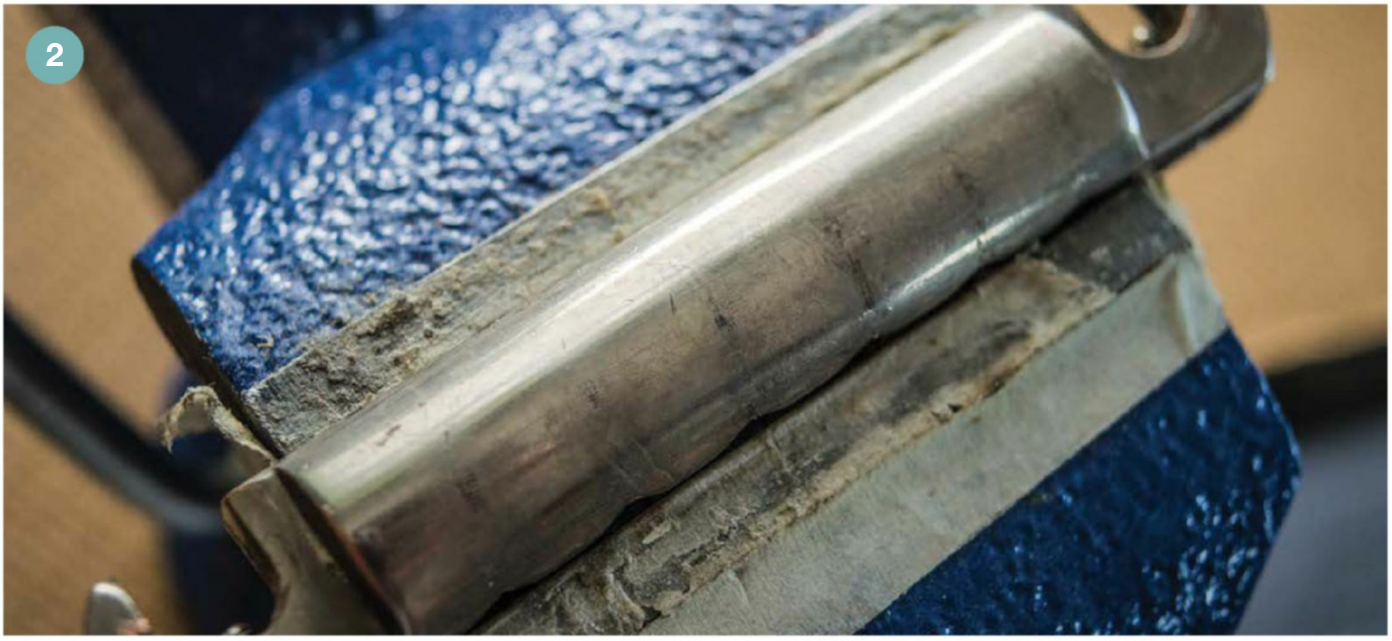
Of course it needs to be sprayed, but before that can happen, there's a load more prep work to be done. Stripping the guitar was a tough job and there are still plenty of specs of poly finish all over the body and headstock. I load my sanding block up with 180-grit paper and set to it. This process takes several hours but at the end the previously rough and pitted mahogany looks and feels pretty good.

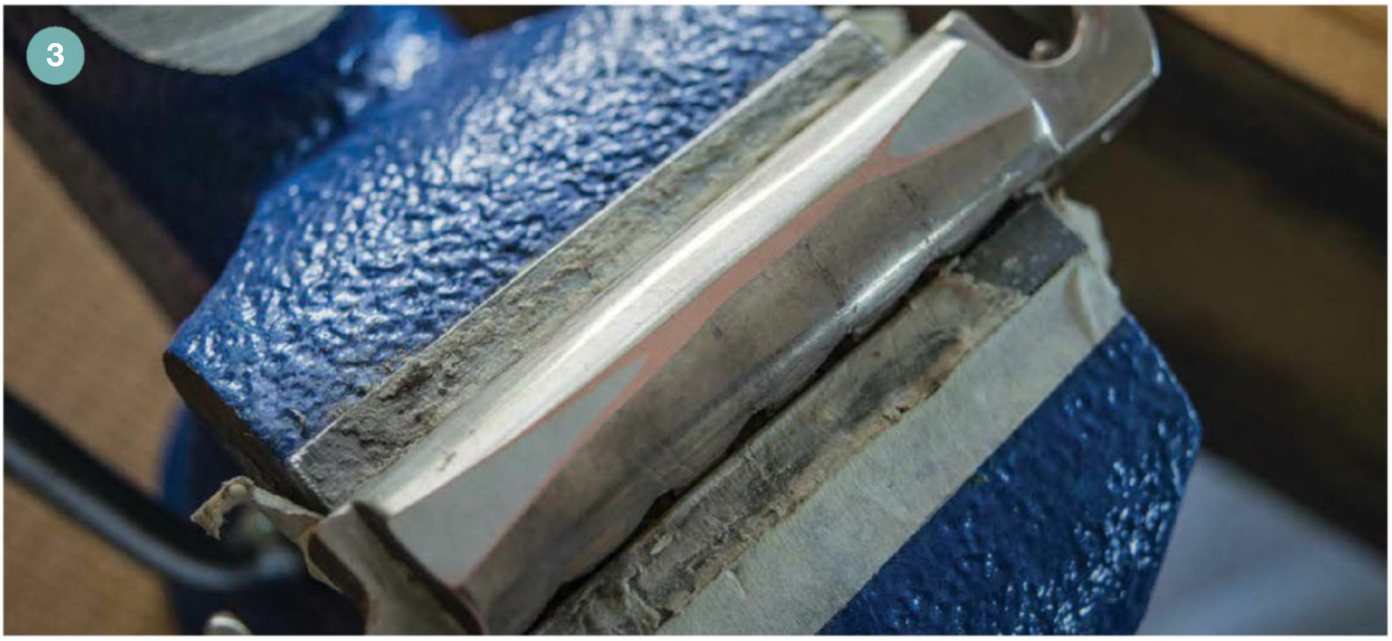
Filler is used in some areas where there are gaps between the wood and the binding. A few of the dents – some of which I inflicted when stripping the body – are filled with wood dust and superglue. I also take the opportunity to finesse the transition from the headstock to the neck and sharpen the bottom corners of the headstock 'ears' because they tend to be too rounded on Grecos. The guitar is almost ready for finishing, but there's something I want to try first.

CROSSING THE BRIDGE

There are a few reasons for feeling unconvinced by the Faber aluminium tailpiece that my mate Patrick adapted for wrapover use. The first is something that is commonly found on vintage and modern guitars with wrapover tailpieces – sitaring or buzzing because the gently rounded top of the bridge fails to provide an adequately clean take off point for the strings. Secondly, I chose to radius the board to my preferred 10 inches rather than 12, so for optimal playability the top curve of the bridge needs to be a bit tighter. Thirdly the intonation just isn't as good as it could be.

Various bridges are available that promise improved intonation from wrapover style bridges. The MojoAxe bridge is very popular with vintage fans because at a glance it


2


3

4

5 Re-shaping the bridge improves intonation but more preparation will be required before it's ready for re-plating

6 Masking tape and a shield for the top help to minimise clean-up work after grain filling is completed

looks like a stock item, but it's subtly machined to provide intonation compensation for plain G strings along with crisp take-off points for all the strings.

As luck would have it, I get the chance to try one and it essentially solves the intonation problem while sounding excellent. However, the MojoAxe bridge is designed for a 12-inch radius and ordering one from the US won't leave me much change from £150. So I decide to try making my own version using the Faber.

With the bridge clamped into a vice, I sand the top with 320-grit paper taped to a 10-inch radius block – you can buy one on eBay for less than £10. The process is pretty quick and I stop sanding when I can see that I have a sanding line all the way across the top. I mark the centre line and then mark two angled lines for each set of three strings.

A file is used to remove material from the areas in front of the lines, which re-positions the take off points for the strings and sharpens the drop-off angle to help the strings ring more cleanly. After the initial cuts, I put the bridge back onto the guitar, string it up and I'm pleased to find it's already playing better than before.

The wound strings sound fine, but intonation isn't spot on for the plain strings, so I remove the bridge and do a bit more filing. The procedure is repeated a few more times and eventually I'm able to get the intonation "close enough for jazz".

Working through various grades of sandpaper followed by micromesh removes the file marks and brings the aluminium back to a smooth and shiny surface. I might try removing the remaining nickel plating, along with the copper layer beneath, and then polishing the bridge. Failing that I can get it re-plated, but that decision can wait.

FILLING IN

The finishing process begins by masking off the fingerboard, binding and top of the body. I cut out a paper shield that covers most of the top and use masking tape around the edges and the binding. Protecting the pale maple top is necessary because I'm using a fairly dark grain filler for the open-pored mahogany

SOUNDPAD

Tel 01271 323686 | **www.soundpad.co.uk** | **info@soundpad.co.uk**

SINCE 1972 **Service Second to None**
Online & Instore

dpd NEXT DAY BEFORE NOON **DPD Next Day Delivery**
Available in the UK

Take it away V12 Retail Finance **Finance Available Online**
Call for more details

Recent arrivals..

Gibson Nick Lucas Mystic Rosewood
2016. **1 of 65 ever made**. Stika Spruce Top. Beautiful Figured Rosewood Back & Sides. 12 Fret Neck. With Hard Case.

Gibson Les Paul Standard Limited Ed.
2004. No 239 of 275 in this colour. Features a Bound Headstock. Ebony Fingerboard. Wine Red Finish. With Hard Case.

Hofner 456 / 457 Archtop
Circa 1960→62. Recently restored. All 3 pickups rewound. Fantastic condition. A true collectable. Photos and info online.

Fender 60th Anniversary Jazzmaster
Finished in Black. A tribute to mark 60 years of the Jazzmaster! Anniversary Neck Plate. Pau Ferro Fingerboard. With Hard Case.

Gibson J-45 VOS
True Vintage Limited Edition. Circa 2008. Adirondack Red Spruce Top. Built in Fishman Pickup. With Hard Case. Photos Online.

Fender 1983 Standard Stratocaster
Dan Smith era. Finished in Blonde. Maple Neck. Upgraded tone controls. Fantastic condition. With original Fender Hard Case.

Gretsch G6118T Players Edition
Anniversary Model. Finished in Iridium Silver & Azure Metallic. Made in Japan. Filter'tron Pickups. With Gretsch Hard Case.

PRS Hollowbody II
Circa 2006. Finished in Blue/Black Burst Flamed Top. Stunning! Mint Condition. With original Hard Case and Tags. Photos online.

Rickenbacker 330 Jetglo
In Stock - Just arrived! Classic Ricki Design. Rosewood fingerboard. Maple Hollowbody. Hi-gain pickps. With Hard case.

Rickenbacker 620/6 Mapleglo
Deluxe Hollow Body with a special contoured body. Rosewood Fingerboard with Triangular Inlays. Made in USA. With Hard Case.

Rickenbacker 4003 Midnight Blue
Brand New! Stunning Deep Blue finish. A Classic Timeless Bass guitar. More Photos & info online. Comes with Hard Case.

Rickenbacker 330/12 Fireglo
12 String. Fireglo. Fantastic condition. Circa 2009. Comes with Original Hard Case, Tags and Duster. Photos online.

Burns Double 6 - 12 String
Finished in Red Burst. Fantastic Condition. Lovely tone and easy action. High res photos and more info online. With Hard Case.

Fender Brad Paisley Road Worn Tele
Roadworn style Telecaster. Lightweight Body in Silver Sparkle. Custom wound '64 Bridge Pickup. Twisted Neck Pickup. With Gig Bag.

Shaftesbury Barney Kessel
Very rare! Circa late 60s. Amazing original condition. With original hardware. High res photos & more info online.

Italia Mondial Classic
Fantastic condition. 2x Humbuckers & 1x Piezo Pickups to 2x Jack outputs. Mahogany Body with Fiberglass Top. Photos online.

Fender Custom Shop Jaco Pastorius
A tribute to Jaco's famous bass. Beautifully aged and relic'd. Includes all documents and Hard Case. Photos Online. As New!

Fender Jaco Pastorius
A signature bass to the famous Jaco Pastorius. Fretless. Alder Body. C-Shaped Neck. With Hard Case.

Fender Modern Player Starcaster Bass
Semi-Hollow. Short Scale. C-Shaped Neck. Wide Range Humbucking Pickups. Hi Mass Bridge. Finished in Black.

Ibanez SR505-BM
Jatoba / Bubinga Slim Neck with Extended Neck Joint. Bartolini Mk1 Pickups. Active Electronics with 3 band EQ.

Fender Super Sonic 22
1x12" Fender 'Lighting Bolt' Speaker. 22 watts. Deluxe Reverb Platform. With Fitted Cover and 4 Button Footswitch.

Top Hat King Royale 35 Combo
Circa 2004. 2x12" Valve Combo. 35 watts. AC30 Based. Handwired. 2 channels. EL84 Power Valves. 12AX7 Pre-amp Valves.

Laney L5T-112 (Made in UK)
Last of the UK made Laney amplifiers. 5 watts of valve power. 12" Celestion Green back speaker. Cover and manual inc.

Fender Bassman 135 (Silver Face)
Circa 1979. Fantastic condition. Big Clean Fender Tone. 4x 6L6 Power Valves. More info and photos online.

Soundpad Ltd. Rolle Quay, Barnstaple, North Devon, EX31 1JE . Tel: (01271) 323686
Opening Times: Mon-Sat: 9.30am - 5.30pm. **Sunday:** Closed

All pre-owned Instruments and Equipment carry full 3 months warranty (parts & labour). All prices include VAT.

7 Burnt umber powder is used to darken some Rustins teak-coloured grain filler

8 Manchester Guitar Tech's cellulose sanding sealer flats back easily to provide a smooth surface for the lacquer coats

9 Tobacco brown conceals the join lines and the stacked heel, but we leave the neck and the centre of the body lighter in colour

and masking tape makes cleaning up the binding a lot quicker.

The intention has never been to make an exact '54/55 replica, so I'm not doing the back in light brown. After all, the body is a three piece with fairly obvious join lines and the neck heel is stacked, so I feel a darker back will help to disguise the joins – especially if I lay the brown lacquer on thick around the edges and the heel. Of course all-gold is an option, too, but I personally prefer the contrasting colours.

Steve Robinson (aka Manchester Guitar Tech) kindly supplies some burnt umber powder pigment that I mix with some Rustins 'teak' grain-filler to get a chocolate brown colour. The paste is then diluted with white spirit to achieve a consistency similar to double cream. Once spread over the mahogany and pressed into the wood with a cotton rag, the paste is allowed to dry off for a few minutes before the excess is wiped off.

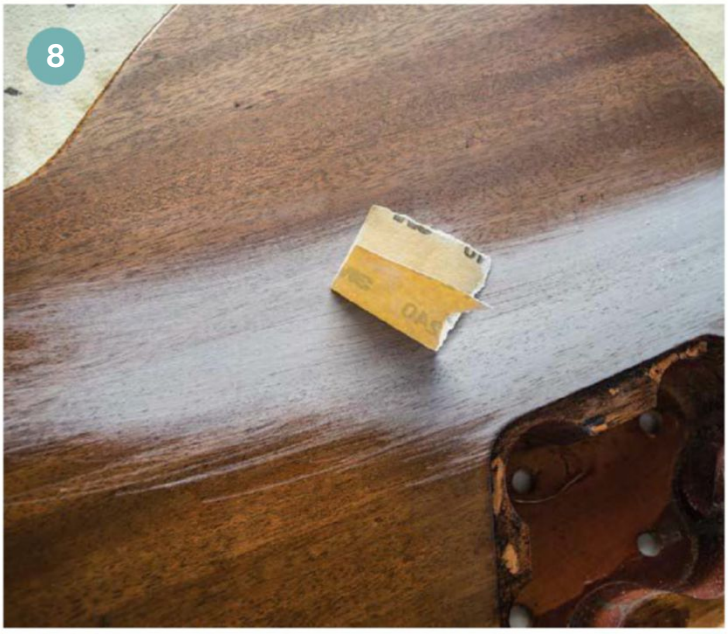
The grain filler is then allowed to dry overnight and I sand the body until the only filler that remains is set into the wood grain. The filling and levelling process is repeated until I eventually achieve a flat surface. The masking tape and protective plastic covering are removed and after cleaning up a few areas of binding by scraping with a blade, I'm ready to begin spraying.

ALL ABOUT THAT BASE

Fresh masking tape is applied over the fingerboard and headstock face, with a new shield made for the front. The neck and body are sprayed with a few coats of Manchester Guitar Tech's clear sanding sealer. It's absolutely brilliant stuff that makes achieving a flat spraying surface a whole lot easier. The sealer goes on thick and dries rapidly, but I leave it overnight before sanding.

It's very easy to sand and comes off as a fine powder when I use 320-grit paper. I don't use a sanding block, preferring to use a small piece of sanding paper folded over for grip. I apply as little pressure as possible and allow the paper to do the work. Wiping down regularly with tack cloth removes the powder and any low areas show up as shiny spots when you hold it up to the light. I find it helps to look across the surface to assess progress.

The trick is to keep at it until all the shiny spots are gone and if you



sand through to the wood, don't worry too much, but stop sanding in those areas. Once the back, sides, headstock and neck are done, the guitar gets a final rub down with a clean tack cloth and I'm ready to begin with the colour coats.

INTO THE DARKNESS

When doing this type of project, I find it beneficial to spend some time online examining images of the type of guitar I'm trying to emulate. One search tuned up a 1956 Goldtop with a dark back that I really liked. The sides and heel area were a deep tobacco brown but the grain on the back of the body was clearly visible through a more faded reddish brown. I decided to adapt this look with a subtle burst around the body edges to disguise the body joins.

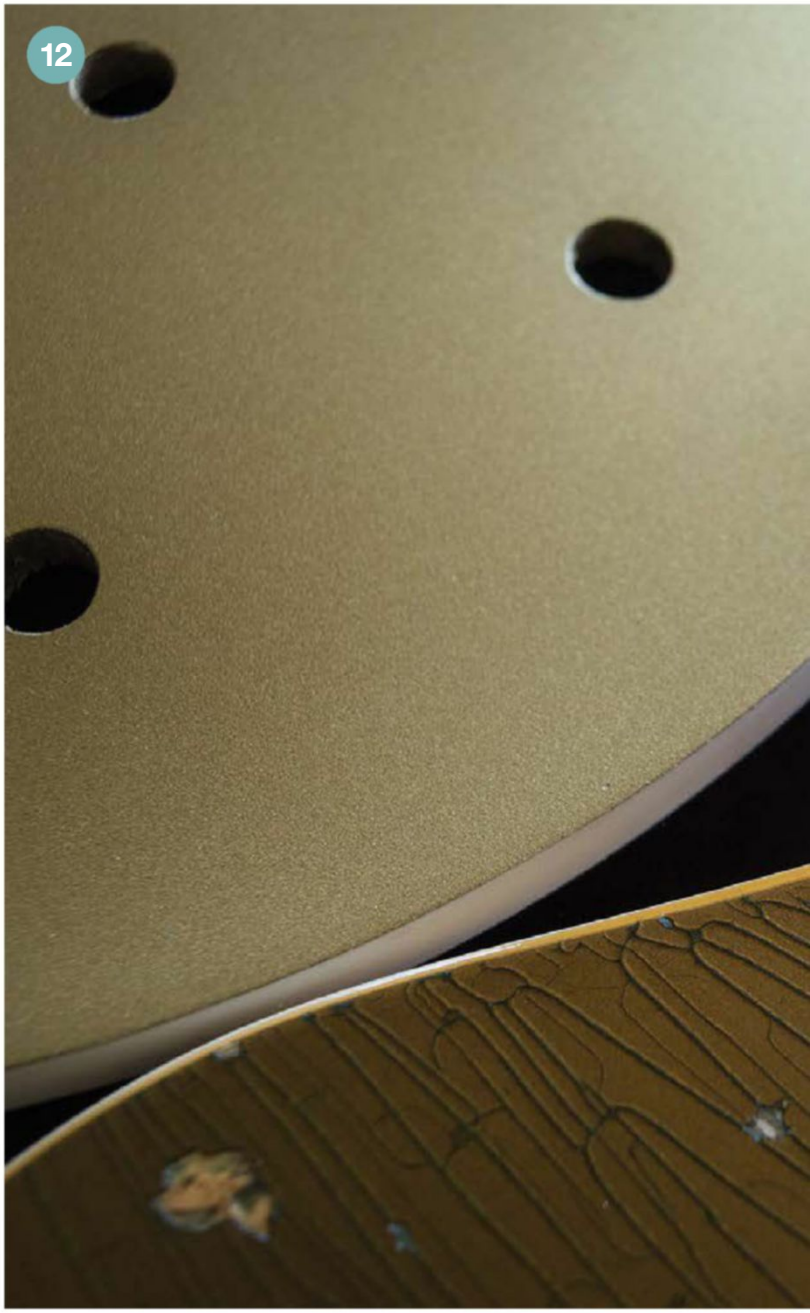
Following Steve's advice, I start with his Medium Brown, applying a couple of coats over the back and going a little heavier on the headstock, heel and sides. At this point I leave most of the back of the neck unsprayed. Next, I move onto Tobacco Brown and spray the sides and heel, while keeping clear of the back itself.

The darker brown builds up quickly and the heel and body join lines soon vanish. Moving the aerosol can directly over the centre of the body, I direct the spray outwards and beyond the edge before pressing the nozzle. As it's spraying, I direct the lacquer inwards until I see it settling on the body edges and work my way all around the edge to create the burst effect. This takes care of the join

Honeyboy Amps

Rich vintage tone
& amazing dynamics
5, 18 , 30 Watts
Custom cabinets

"I love this amp. One of the best things in my studio. So, so good."
- The Guitar Geek



10 Tinting the maple with Colron Antique Pine stain provides a more vintage correct look

11 This time the back and neck are shielded with masking tape is applied to the sides prior to spraying the gold coats

12 The extent of the lacquer yellowing over the binding on this '54 Goldtop reveals why the freshly applied Goldtop lacquer looks so different

lines that could previously be seen from the back.

Tobacco Brown is also sprayed over the headstock and lightly feathered into the back of the neck. Combined with the Medium Brown coats I sprayed first, this creates a nicely graded transition. Lastly I spray a few coats of Steve's regular clear gloss to gel everything together and set the guitar aside.

LAYING FOUNDATIONS

The maple veneer is very pale in colour but the exposed maple on vintage Goldtops appears either as a more amber colour or grey and oxidised. To achieve a similar look, I treat the maple with Colron antique pine stain. Doing so reveals a couple of long hairline cracks in the veneer that were invisible to the naked eye. Once the stain has dried, I run some water-thinned superglue along the cracks, allow it to set completely and sand the surface of the veneer flat.

A little more stain is applied to the sanded areas and I follow up with some light tint clear coats of lacquer to get the colour just right. Having examined several vintage Goldtops, there are always clear coats beneath the gold coats, so there's no reason for me to deviate from the formula. Since I want a perfectly flat surface for the Goldtop, I use more sanding sealer over the tinted coats, then sand it flat.

BRONZE BEATS GOLD

The wonderful goldtop lacquer Gibson used originally underwent some notable changes over the decades. The magic formula was forgotten by many, which resulted in countless dubious Goldtop refinishes, but the subject is now better understood. The original product was made by suspending bronze powder in clear lacquer and you can buy vintage-correct Goldtop lacquer from our old friend Manchester Guitar Tech.

This is crucial because the authentic verdigris look of a vintage Goldtop only occurs when the bronze powder oxidises. Somewhere down the line I'm planning to relic this guitar and I'd like to make the ageing look as convincing as possible. I'm not confident that I'll achieve that with green stain alone, so bronze has to be best.

Getting back to the business at hand, I carefully mask off the neck, back and sides so that only the areas that I want to end up gold are exposed. I'm pleased to find that the Goldtop lacquer sprays just as easily as regular lacquer. Even so, I'd suggest shaking the can for a few minutes to ensure that the contents are all mixed up properly. It takes about three quarters of a can to achieve a completely even and opaque coverage.

To emphasise the metallic look, Steve suggests finishing the gold spraying with a light mist coat to leave bronze particles standing up on the surface. Following up with a few light coats of clear locks the particles in place before the clear top coats are applied.

I choose not to do this because none of the vintage Goldtops I've seen have a particularly metallic appearance. After my final gold coat, I apply a couple of coats of clear, and I'll leave it at that for now. Lined up beside a genuine '54, the difference is quite marked, but I'm hoping to remedy that by spraying some tinted clear coats over the top.

With the finish done, it's time to put it all back together, and see if this guitar still sounds and plays as well with the finish on...

NEXT MONTH...

Huw returns to his other long-term Workshop project, and he's on the home stretch of his Martin acoustic kit build.

Seth Lover (r) became Seymour Duncan's "humbucker mentor" and the pair designed some great pickups together

SETH LOVER

The PAF is one of the all-time great guitar pickups, but the Gibson employee responsible for it also designed legendary amplifiers, the Maestro fuzz pedal and much more. Huw Price profiles the pickup guru's pickup guru, Seth Lover

When you begin researching the development of early microphones and audio electronics, it becomes apparent that much of the pioneering work was done for the telephone and radio industries rather than for recording studios and musicians. Newspapers and magazines would print schematics for electronics enthusiasts, who would then build radios and so forth at home. Many gained a good grounding in practical electronics, went on to study the subject in greater depth, and later discovered that the general principles could be applied elsewhere.

This was certainly the path followed by the legendary Seth Lover. Seth grew up with his grandparents in Kalamazoo, Michigan, and showed an early aptitude for electronics. Encouraged by one of his teachers, he even built his own valve radio when he was barely a teenager. Lover's grandparents died before his 20th birthday, and after a succession of jobs, he joined Battery C of the 16th Field Artillery, Grey Horse Battery of the US Army.

There, he gained more electronics experience and when he left the army, he signed up for a radio-electronics course. By the early 1930s, he was running a radio repair shop in Kalamazoo. One of his customers was an orchestra leader called Eddy Smith, who asked Seth to build some amplifiers so that quieter instruments, including the guitar, could be heard over the piano and drums.

ALTHOUGH TED MCCARTY HAD REQUESTED A NEW PICKUP, THE 'HUMBUCKING' IDEA WAS SOMETHING SETH CAME UP WITH INDEPENDENTLY

Given his location, it didn't take long for Seth to become involved with the town's most prominent resident, Gibson. His first involvement came in 1941, when engineer Walt Fuller gave him a full-time job. At the time, Gibson was buying in amps such as the EH-125, 150 and 185 from a company based in Chicago and Seth's job was to plug in the valves, test the amps and troubleshoot the faulty ones before Gibson shipped them out to dealers.

IN THE NAVY

The Gibson gig didn't last long, because Seth rejoined the army for World War II. There, he received more electronics training and he spent most of the war teaching electronics, until he was transferred to the US Navy. After the war, he returned to Gibson for a couple of years. He began working on amplifiers there, eventually designing the GA-50 model and an optical tremolo that eliminated the 'phutting' noise typical of trem circuits during that era. Seth was tempted back into the Navy by an offer of $5,000 per annum – $2,000 more than Gibson was paying him – but Gibson carried on making his tremolo. Eventually, Gibson president Ted McCarty asked Seth to design a special pickup to keep Les Paul happy. The Alnico V unit became known as the 'Staple' pickup and was used in the flagship Les Paul Custom and some of Gibson's top jazz models. It was enough to convince Gibson that they could match his Navy salary and in 1952, Seth was back on board at Kalamazoo.

BUCKING THE TREND

By the early 50s, the novelty of electric instruments had passed and guitarists were complaining about single-coil pickup hum. There appears to have been a widespread awareness of the problem and Seth told Tony Bacon that although Ted McCarty had requested a new pickup, the 'humbucking' idea was something he came up with independently of McCarty and Walt Fuller, who had designed the P-90 and was now Gibson's chief engineer.

Seth's idea came from a humbucking choke that he had used in the GA-90 amplifier he'd designed in the early 50s. He had adapted a well-known electronic-engineering principle to eliminate hum 'pick up' from the power transformer; and Seth figured that a pickup made with two coils would eliminate hum in the same way.

He had a working model by 1955, with an undrilled cover and flat slugs, but Seth was persuaded to incorporate adjustable pole pieces on one coil simply to give Gibson's sales guys something more to talk about. Seth later maintained they were technically unnecessary, and that he configured them with the neck slugs facing the fingerboard and the bridge slugs facing the bridge purely for decorative reasons. The pickup in question became known as the 'PAF', and those produced between 1957 and 1961 are the most valuable and sought-after pickups on the vintage market. They're also the most mythologised and copied – largely unsuccessfully – and they changed the sound of guitar music forever.

Seth also designed various offshoots of the PAF, including a downsized PAF called the mini-humbucker and a version with offset, three-per-side, adjustable polepieces for Epiphone guitars called the P-19. Like the P-90's predecessor, the P-13, Gibson sold P-19 mini humbuckers to other manufacturers and they can be found on Silvertone guitars. Seth admitted they weren't as loud and sounded a bit trebly, but that they "did the job".

GOING WEST

Although he would frequently joke about it in interviews, it does appear that Seth never felt Gibson paid him what he was worth. As if creating the PAF wasn't enough, Seth played a major part in designing most Gibson amps from 1952 until 1967, he devised the Maestro Fuzz-Tone and designed a bunch of lesser-known pickups and gadgets for basses and steel guitars. Seth even claimed to have come up with the initial ideas for the Flying V and Explorer, but no doubt Ted McCarty would have disputed that.

In 1967, a call came from his friend Dick Evans. He had worked for Gibson, but by that time, Evans was chief engineer at the company's main rival, Fender. Seth flew out for talks and was offered a job at $12,000 per year – which was $3,000 more than he was getting at Gibson. Seth took the job and moved to California with his wife, Lavone. Naturally, he met Leo Fender but, as he told Tony Bacon: "He never did talk to me too much. We never got

NEED VALVES?

"Bring Back The Power!"

Restore the vitality and sparkle to your guitar amplifier with a new set of valves.

For your new preamp and power valves, visit:

www.ampvalves.co.uk

Ampvalves

Unit 12 Tilbury Close
Caversham, Reading
Berks. RG4 5JF

Tel: 07979 687404

The PAF pickup is undoubtedly Lover's most famous creation

SETH SET ABOUT DESIGNING A NEW HUMBUCKING PICKUP THAT WOULD RETAIN MUCH OF THE FENDER TONE – THE WIDE RANGE HUMBUCKER

along too well – he never came over to visit, or anything like that".

Perhaps Leo viewed the Gibson man as an interloper, or regarded him as unwanted competition. He would also have been aware that the CBS guys wanted Seth to make them a humbucker that sounded like Gibson's, and it seems unlikely Leo would have approved. On that, he and Seth were in agreement. Seth felt that Fender guitars were all about brighter sounds, so he set about designing a new humbucking pickup that would retain much of the Fender tone. The high cost of alnico magnets had prompted him to investigate alternative magnets and although he had used ceramic, this time Seth chose cunife – an alloy of copper, nickel and iron. The main reason for this was that the new design didn't have a magnet under the coils, so the pole pieces had to be permanent magnets – just like the slugs in classic Fender single coils. Since cunife can be threaded, it was possible to make PAF-style screws out of it.

Seth revisited the offset screw arrangement of the Epiphone P-19 mini humbucker, but this time, the pickup ended up with an even bigger footprint than a regular PAF. Known as the Wide Range humbucking pickup, Fender's new design found its way onto models such as the Starcaster, Telecaster Deluxe, Telecaster Thinline and Telecaster Custom.

It was a great start – but thereafter, Seth's impact at Fender appears to have been fairly minimal. He revisited the effects thing, creating a 'special effects' guitar with onboard frequency doubler, auto-wah and fuzztone, but it never went into production. It seems he also spent some time trying to troubleshoot Fender's foray into solid-state amplifiers. Seth identified mechanical failings, as well as substandard connections due to poor soldering-iron maintenance, as the causes behind the amp's unreliability. He reported this to management, but nobody was listening. In 1975, Seth reached retirement age and he was obliged to leave Fender.

SEYMOUR'S SWANSONG

Seth's retirement didn't last long, and he soon teamed up with Seymour Duncan. Duncan had been around long enough to realise that the 1970s hot-humbucker craze would eventually pass and that there was something very special about the original PAFs. He wanted to know how to make them properly. Thanks to the internet, many of us can now reel off a list of the parts, materials and manufacturing quirks that characterise vintage PAFs, but that wasn't a possibility for Duncan. However, with the PAF inventor himself living just three hours' drive away, Duncan had a much better option open to him.

Seth and Seymour Duncan embarked on a working relationship that would last almost 20 years. During that time, the pair created the Seth Lover humbucker model, every one of which is reputedly wound on Seth's personal Leesona coil-winding machine. The Seth Lover Model is also the basis for Duncan's excellent Antiquity PAF and Duncan came to refer to Seth as his "humbucker mentor".

It may have come in his 80s, but thanks to Seymour Duncan adverts, interviews and trade-show appearances, Seth finally got the recognition he deserved. He died in 1997 after a short illness, survived by his wife, two sons and three grandchildren.

Watford Valves

24 HOUR ONLINE ORDERING AT www.watfordvalves.com
All valves individually multi-tested and digitally matched.
Expert advice on all valve amps.
THE MUSICIANS CHOICE ☎ 01923 893270

CRYOGENIC

AC/DC, Oasis, Brian May, Manics, Radiohead and Peter Gabriel buy our valves
www.watfordvalves.com

ECC83WA Tube Amp Doctor - CRYO

The Cryo treatment transforms this valve giving it a nice open transparency and added bite. This results in a punchier response which is great in clean applications. When overdriven you get a fatter and clearer response which really brings out much more attack in your sound. This excellent balance of attack and clarity that the cryo brings works really well in Fenders and also in high gain pre amplifiers applications as the top end is smooth with no harshness.
TAD ECC83WA only £14.40

Read the full Cryo review on our website www.watfordvalves.com

SPECIAL OFFER
Reflector EL84-6P14P-EB Super EL84

The Reflector EL84-6P14P-EB is a high grade special quality long life military Russian EL84 valve. This is simply the best EL84 available. The valve is electrically rated at having a plate dissipation of 14 watts, which is higher than any other EL84, all others being rated at 12 watts. The valve produces a very clear, open and sweet sound. The valves transparency and dynamic response is superb and is easily up there with the best NOS items. It offers late breakup with a rich warm overdrive sound when distorted which is not matched by any current made EL84.

Only £20 each Available in Dual matched pairs and Quads

HARMA RETRO - CRYO SUPERIOR GRADE

The Harma Retro Cryo range recreates the classic sounds and designs of the most famous new old stock valves for a new generation of musician. So if you want an EL34 to crunch like an old Mullard or a 6L6GC to sing like a Sylvania. Then the Harma Cryo Retro range is the one for you.
All preamp valves are drive tested. All output valves are high plate volt drive tested under full working conditions for maximum reliability. Used by the industry's biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

ECC83-Retro Cryo	£21.60	KT66- Retro Cryo	£48.00
EL34-Retro Cryo	£24.00	5U4GB- Retro Cryo	£24.00
EL84-Retro Cryo	£24.00	6550A-Retro Cryo	£34.56
EZ81-Retro Cryo	£24.00	6L6GC-Retro Cryo	£24.00
GZ34- Retro Cryo	£26.40	6550A-Retro Cryo	£34.56

*** JJ TESLA TRADE OFFER ***

JJ Tesla valves have a worldwide reputation for excellent sound quality. These valves are one of our most popular ranges for our trade and service customers. Our full trade and quantity details on JJ and other popular valve brands are on our website with quantity prices starting as low as 10 pieces per type. Here are some examples of our JJ quantity prices:

ECC81	10 Pcs	£7.20 Each	EL34 mk2	16 Pcs	£12.00 Each
ECC82	10 Pcs	£7.20 Each	E34L	16 Pcs	£13.50 Each
ECC83-S	10 Pcs	£7.50 Each	EL84	16 Pcs	£7.20 Each
ECC83-S	20 Pcs	£7.20 Each	6L6GC	16 Pcs	£13.20 Each
ECC83-S	40 Pcs	£6.90 Each	6V6GTS	16 Pcs	£12.00 Each
ECC83-MG	10 Pcs	£9.00 Each	5881	16 Pcs	£13.20 Each
ECC83-MG	20 Pcs	£8.76 Each	6550	12 Pcs	£25.20 Each
5751	10 Pcs	£9.00 Each	KT88	12 Pcs	£26.40 Each

MARSHALL CLASSIC CRYO PREAMP KITS
MULLARD TONE

The Harma ECC83-Retro Cryo is a true sounding recreation of the Mullard ECCC83. These specially selected Cryo Retro preamp kits will provide the classic Marshall crunch, with Mullard style warm mids, but without any fizz or harshness. The Cryo version has a smoother distortion more detail and clarity. They also have more bite and punch over the standard version. Each valve is selected for gain, output and low noise and each set includes a balanced valve for the phase inverter position. These classic kits will put the crunch back into your Marshall.

Standard gain preamp kits		High Gain preamp kits	
3 valve	£63.24	3 Valve	£67.32
4 valve	£83.64	4 Valve	£89.76
5 valve	£104.04	5 Valve	£112.20

GAIN RATED FENDER PREAMP REVALVE KITS

A specially selected range of gain rated pre amp kits for your Fender amplifier. If you want more clean headroom how about our low gain 55 kit which will reduce the gain by 55%. Want a nice crunchy overdrive? Then fit our standard gain kit, want to take the brittle edge off your sound? then fit our medium gain 15 kit. Get the tone you want from your Fender today with these amazing pre amp kits. Full range on our website.

	Pro Junior	Blues Junior	Hot Rod Deluxe	Hot Rod Deville
Low Gain 55	£34.56	£46.08	£46.08	£46.08
Low Gain 40	£26.88	£38.40	£38.40	£38.40
Medium Gain 30	£49.68	£62.64	£62.64	£62.64
Medium Gain 15	£30.72	£42.24	£42.24	£42.24
Standard Gain	£26.88	£38.40	£38.40	£38.40

FREE DELIVERY

CELESTION SPEAKERS
Big discounts on Guitar and Bass speakers

FREE DELIVERY

Celestion speakers have been behind some of the greatest names in Rock History. We have all Guitar **12 models** on FREE DELIVERY to UK mainland; see our website for full details.
We have upto **50% off** Bass Guitar speaker see our website for full details.

Celestion Anico Blue	£199	Celestion Bass BL10-200X	30% OFF
Celestion A Type	£69	Celestion Bass BL12-200X	30% OFF
Celestion G12H Red	£105	Celestion Bass BL15-400X	50% OFF

HARMA SUPERIOR GRADE

Our own brand, the best selected and tested valves in the industry. All preamp valves are drive tested. All output valves are high plate volt tested under full working conditions for maximum reliability.
Used by the industries biggest names including Brian May, Thunder, Iron Maiden and the We Will Rock You shows worldwide.

ECC81-STR	£14.40	EL84/E84L burst tested	£21.60
ECC83-STR	£14.40	EL84 Retro	£18.00
ECC83-7025-STR	£14.40	5881-Mil Spec	£19.20
EL34 STR	£19.20	6L6GC STR	£21.60
EL34 Retro	£21.60	6L6GC-Retro	£21.60
EL84/E84L Standard	£18.00	GZ34-Retro	£21.60

FREE DELIVERY

KEELEY PEDALS
FREE DELIVERY on many Keeley branded pedals

FREE DELIVERY

Keeley pedals provide the ultimate in tonal clarity and sonic fidelity. We have all the new Tube Screamers and the stunning new Work Stations in stock. We can cater for all your overdrive needs.

Keeley Tesla MK3 Fuzz Ltd Ed	£159	Keeley DS-9 Distortion	£129
Keeley Memphis Sun	£169	Keeley Super Phat Mod	£139
Keeley Compressor Plus	£129	Keeley Red Dirt OD 2	£189
Keeley 1962X Overdrive	£159	Keeley KE-808 Ltd Edition	£199
Keeley GC 2 Compressor	£179	Keeley 30ms Double Tracker	£159
Keeley Stahlhammer	£139	Keeley Electric Mudd Custom	£180

Full range in stock, see our website

FREE DELIVERY

HARMA GUITAR SPEAKERS
All Hand Made in England

FREE DELIVERY

After extensive research consulting many professional musicians Watford Valves now produce Harma high quality handmade Guitar Speakers.
Here is one of our customers reviews -
J McLachlan said "**Simply the best speaker I have ever used**" after fitting the Harma Bright Sapphire in his Fender Deluxe reverb.

American Series		British Series	
Bright Sapphire	£81.60	Blue Ruby	£67.20
Clear Sapphire	£81.60	Classic Ruby	£67.20
Dark Sapphire	£81.60	Vintage Ruby	£67.20
Smooth Sapphire	£81.60	Vintage Topaz	£67.20

FREE DELIVERY TO UK MAINLAND

MAIL ORDER Fax: 01923 679207
☎ **01923 893270**

SOLO SWITCH VISA

see our new website
www.watfordvalves.com

© Getty Images

BLUE AND TONESOME

This month we use four-note voicings to get beyond the fusty old barre chord and add movement to a 12-bar blues. Rod Fogg woke up this mornin'...

A typical blues tends to use major, seventh or ninth chords. Many players only change chord shape when the music moves to a new chord, meaning that you could have four bars on one chord at the start of a typical blues. One reason for this is that most of the barre chords that we play on the guitar are in root position, (meaning the root note is in the bass), and it's hard to find different inversions of those fat six-note barre chords. The secret to creating movement is to use different inversions, and that often means playing four-note chord voicings.

Figure 1 is the first two bars of a 12-bar blues. We are in the key of D, and it is a quick-change blues which goes to the IV chord in the second bar. So the first two chords are played in the first bar either just as downbeats, two beats each, or just play each chord once but add a push, so you get to the second chord on the 'and' in front of the third beat. Then play the two G chords in the same way in the second bar. In both bars we start with a major chord and then go to the seventh; you should already find there is a sense of movement about the chord sequence that would not be there if you played the whole bar staying on the first shape.

You can play this Chord Clinic using fingerstyle, but the idea is that you strum it

Figure 1

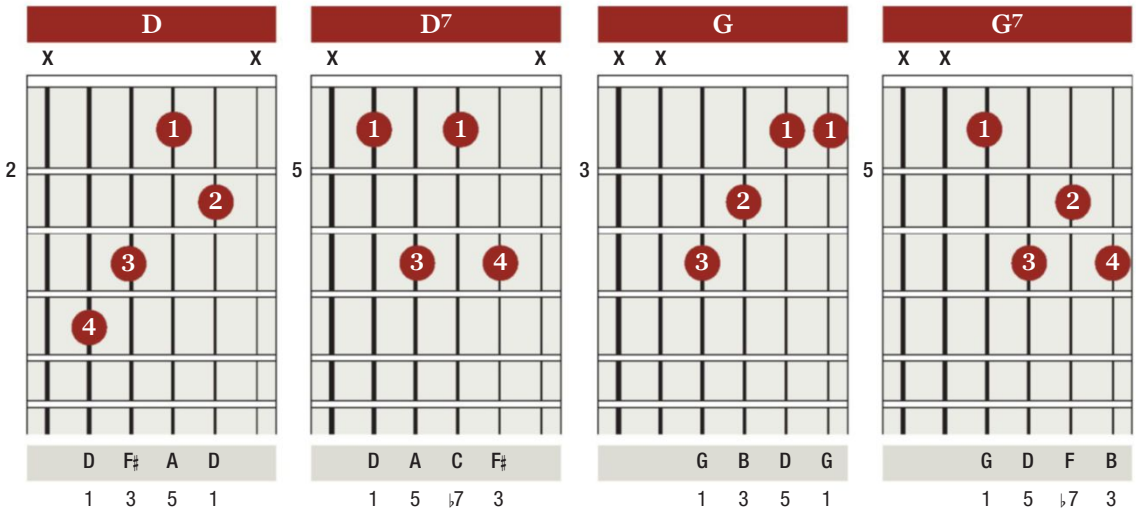
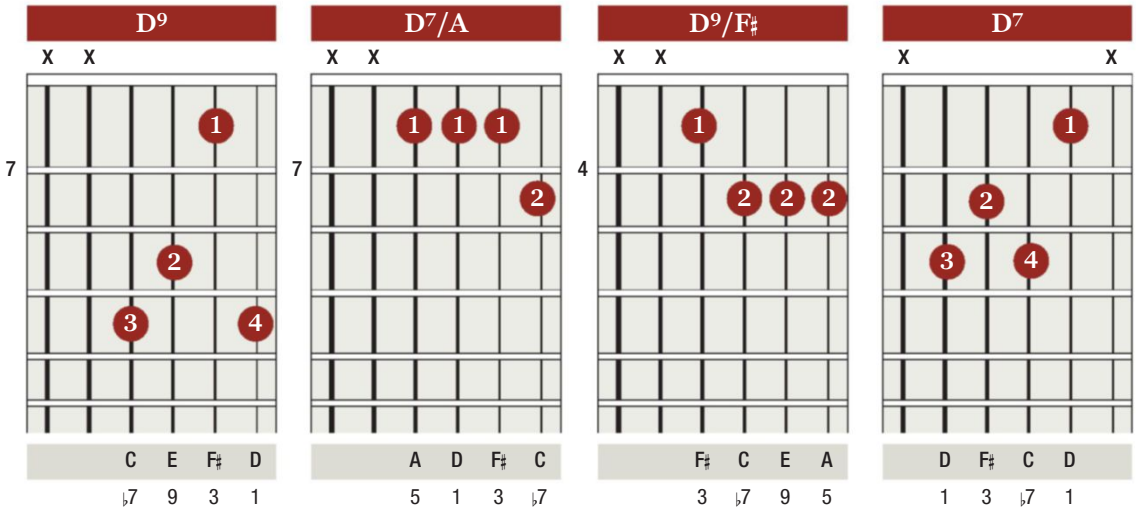


Figure 2



WANTED

DEAD OR ALIVE

CASH REWARD

OLD AND VINTAGE GUITARS & EQUIPMENT BOUGHT, SOLD AND TRADED

IF CAPTURED, PLEASE DELIVER TO:

OLD HAT GUITARS
47 East Street, Horncastle, Lincolnshire, LN9 6AA
Tel: 01507 525327
07850 802 219
www.oldhatguitars.com

with a pick. This is easy when the notes are on the top four strings, but when the notes are on the inner four strings you will need to be careful to mute the two E strings. For example, in the first chord in figure 1, the underside of finger two would lean against the high E string and the tip of finger four would silence the low E string.

Figure 2 has four chord diagrams to be played as bars three and four of our 12-bar. This time we have mixed in a few ninth chords, which can add some interesting colour to the blues chord sequence. Notice how the top note of the chord changes each time, and the four-note voicings lead smoothly from one chord to the next. We've notated these chords as slash chords where necessary, but the idea is that your trusty bass player is laying down a suitable bassline giving you the freedom to play colourful harmony instead of having to bash out root position chords.

On to figure 3 and we come to the part of the blues where we go to chord IV for two bars. That means playing four inversions of G major, G7 or G9. As a 12-bar blues is usually repeated many times, on subsequent run throughs you could try reordering these four chords, or reverse the written order. You could also cherry-pick one of the G chords from figure 1 to use instead.

For bars seven and eight (figure 4) we need to play two bars of D. This time we've decided to work our way down the guitar, ending up on D7/F♯. We say "D seven with F sharp" when trying to describe this chord verbally to our bandmates. This is the only chord in the sequence which involves an open string, so it might be an idea to have in mind an alternative to this chord. One of the really great things about the guitar is that to change key you can use the same shapes moved up or down the instrument. For example if you want to play in the key of E, you just play this entire Chord Clinic two frets higher in pitch. When you come to this D7/F♯ chord you can either alter the fingering so that there is no open string and move the shape up to become E7/G♯, or just use a different E7 shape altogether.

THE SECRET TO CREATING MOVEMENT IS TO USE DIFFERENT INVERSIONS, AND THAT OFTEN MEANS PLAYING FOUR-NOTE CHORD VOICINGS

Figure 5 takes us around bars nine and ten, this being the part where you get a bar of A7 followed by a bar of G7, and figure 6 provides the last two bars, which would normally be a bar of D and a bar of A leading to a repeat. We've gone for the I-VI-II-V "turnaround" option but you could always play D, D7 and A, A7 if you wanted to keep things simple. Have fun with this moving chord approach and we'll be back next month.

Figure 3

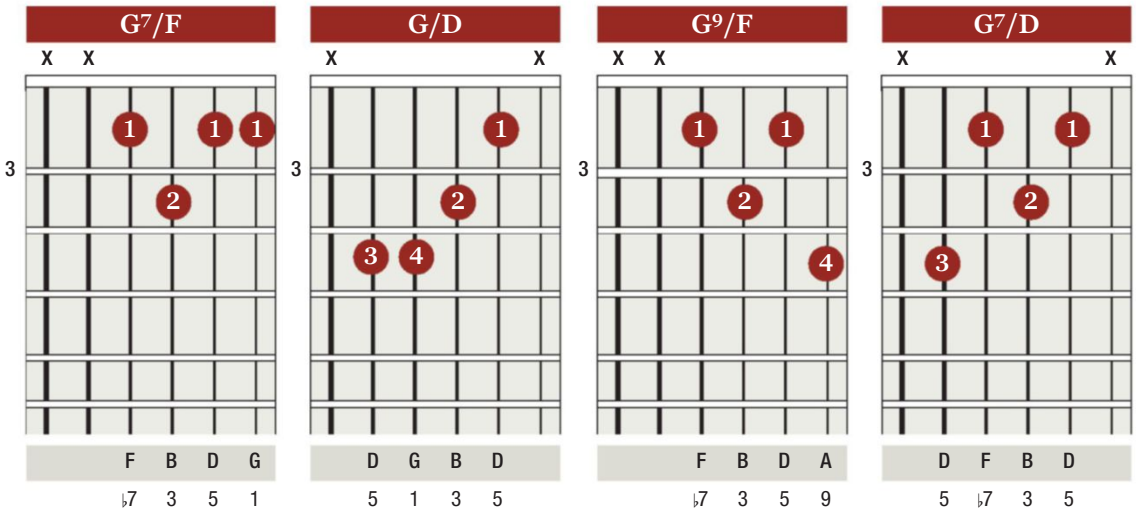


Figure 4

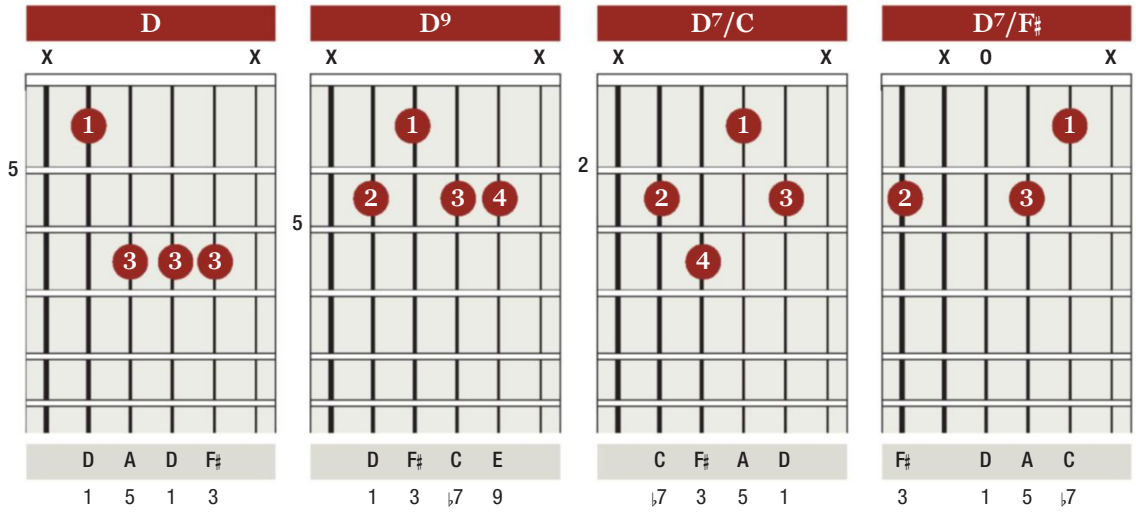
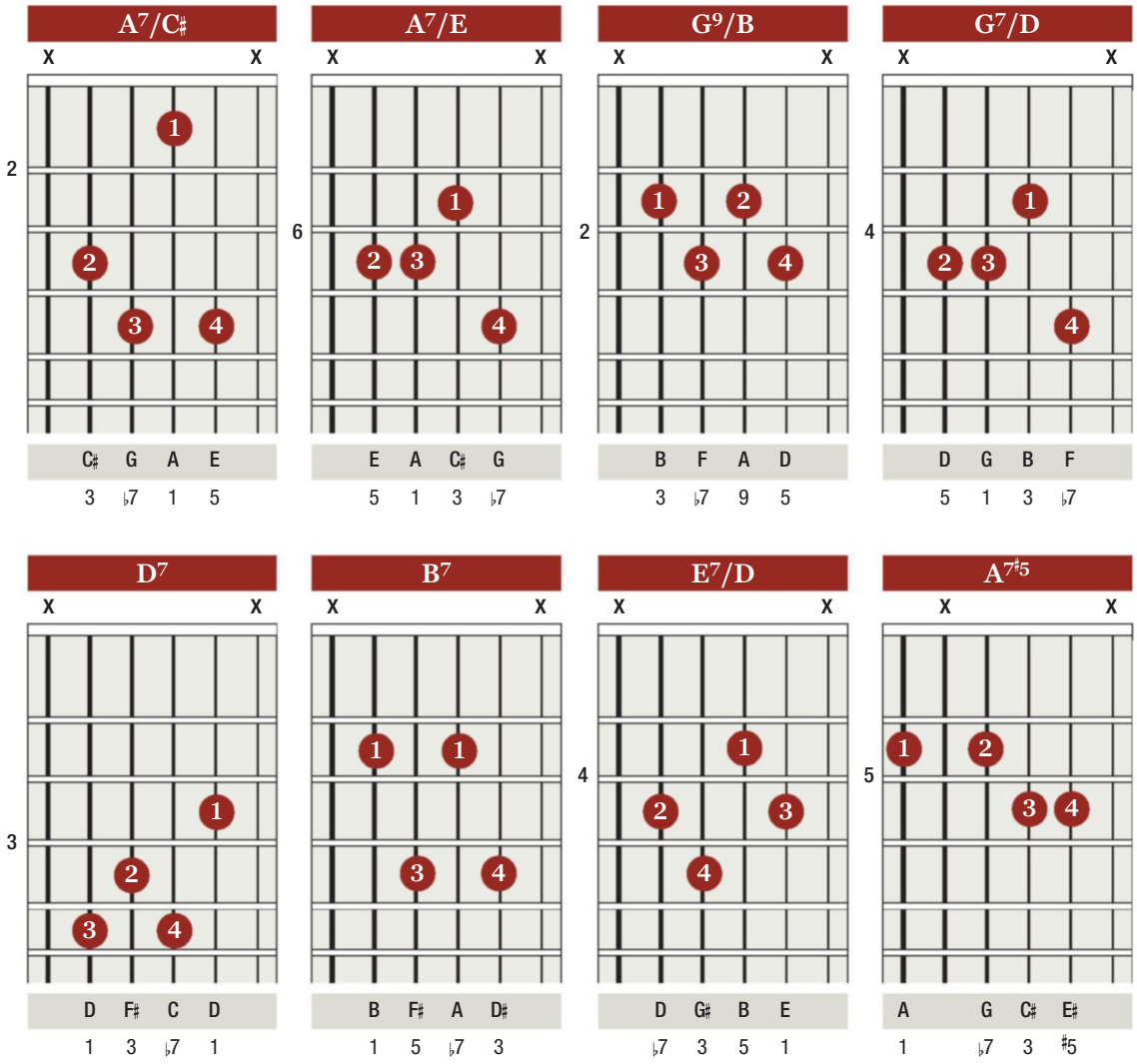


Figure 5



Professional guitar tuition... for free.
Over 500 professional online guitar lessons, filmed in stunning HD video, from the best tutors in the business. Oh, and they're all free.
your guitar academy
visit www.yourguitaracademy.com today and start learning fast.

SUMMER SALE

TRY 3 ISSUES FOR £3*

on this fantastic range of magazines!

Sit back and relax this summer with some great summer reads. You can try any of our magazines below for just £3 - saving up to 85% on the first 3 issues. Continue on subscription after the trial, saving 25%.

FOOD HEAVEN SERIES
3 FOR £3
THEN **£11.20**
EVERY 3 MONTHS

BAKING HEAVEN
3 FOR £3
THEN **£11.20**
EVERY 6 MONTHS

CAKE DECORATING HEAVEN
3 FOR £3
THEN **£11.20**
EVERY 6 MONTHS

VEGAN FOOD & LIVING
3 FOR £3
THEN **£11.20**
EVERY 3 MONTHS

SIMPLY VEGAN
3 FOR £3
THEN **£6.75**
EVERY 3 MONTHS

GLUTEN-FREE HEAVEN
3 FOR £3
THEN **£11.20**
EVERY 3 MONTHS

ITALIA!
3 FOR £3
THEN **£11.20**
EVERY 3 MONTHS

COLOURING HEAVEN
3 FOR £3
THEN **£11.20**
EVERY 3 MONTHS

COUNTRY MUSIC
3 FOR £3
THEN **£13.45**
EVERY 6 MONTHS

CLASSIC POP
3 FOR £3
THEN **£13.45**
EVERY 3 MONTHS

LONG LIVE VINYL
3 FOR £3
THEN **£15.75**
EVERY 3 MONTHS

VINTAGE ROCK
3 FOR £3
THEN **£13.45**
EVERY 6 MONTHS

THE GUITAR MAGAZINE
3 FOR £3
THEN **£11.20**
EVERY 3 MONTHS

MUSICTECH
3 FOR £3
THEN **£13.45**
EVERY 3 MONTHS

NOT IN THE UK?

You won't miss out. We now offer subscriptions in a variety of currencies for your convenience so you can take out a trial subscription too…

- **Europe** – 3 issues for €8
- **Australia** – 3 issues for $15
- **USA/Canada** – 3 issues for $10
- **Rest of world** – 3 issues for £8

GREAT REASONS TO SUBSCRIBE

- ☑ Get 3 issues for just £3!*
- ☑ Then save 25% every 3 issues thereafter*
- ☑ FREE UK delivery direct to your door
- ☑ Never miss an issue

For overseas orders go to shop.anthem-publishing.com, select your country and enter code SSHA18

2 EASY WAYS TO ORDER

ONLINE AT

shop.anthem-publishing.com
Enter code SSHA18

CALL US ON

+44 1371 853609
USA TOLL-FREE 0800 428 3003
Quote code SSHA18

Offer code SSHA18 *Savings are available to UK Direct Debit and overseas Continuous Credit Card orders only. After your first 3 trial issues, your subscription will continue at the listed price every 3 issues thereafter, saving 25% off the shop price (15% for Australia). If the magazine publishes 6 issues per year, the payments will be every 6 months. If the magazine publishes 12 issues per year, the payments will be every 3 months. Your subscription will start with the next available issue. If you wish to cancel your subscription, you may do so at any time. We publish 12 issues of The Guitar Magazine, MusicTech, Italia!, Long Live Vinyl, Vegan Food & Living, Simply Vegan, Classic Pop, Gluten-Free Heaven, and Food Heaven per year. We publish 6 issues of Baking Heaven, Cake Decorating Heaven, Country Music and Vintage Rock per year. **Offer ends 30 September 2018.**

READERS' FREE ADS

Email your ad and picture (put 'FREE ADS' in the subject line) to **theguitarmagazine@anthem-publishing.com** 28 WORDS MAXIMUM

Gibson ES-320TD, super rare, 1971/1972, Cherry Burst, patina to die for, hard case, only 664 ever made! Investment opportunity. £1,750. 07885 488780

Gibson L6-S, Collector Grade, USA, Burst, Original hard case, Stunning investment. £1,750, 07885 488780

Celestion G12T-75 Speaker x2. Removed from Marshall 1936 2x12 cab due to upgrade . Brand new never used £125 . Co Durham area. Contact Ed 01913 721271 or email vaseyedward@gmail.com

Marshall late-60s 1930 Popular combo – rare low-wattage Marshall combo from the golden era. Modded and restored by TGM's Huw Price (October 2017 issue) to operate as a two-channel amp – get that classic Marshall sound at lower volumes, looks amazing, sounds like only an old Marshall can. Tremolo disconnected but could be repaired by qualified tech. £2,000ono, Bristol, josh_gardner@talk21.com

Hofner Club 60, 1959, all-original including OHSC, Stunning example, cherry burst with Fabulous matched tiger striped back, £2,000. Call 07885 488780

Rickenbacker 360-12 'Blue Boy' 12-string, 2004, rare colour, ex condition, with Ricky case, £2,000. Unplayed since 2016. 'Jangle Box' comp/sustainer also available. E-mail davidwoodley2005@yahoo.co.uk

Taylor T5 Custom Koa, two years old, perfect condition £2,150 or will trade for a high-end bass. andy.worthington@me.com 07540743427

Gibson SG Special, white 1963, £4,500. Les Paul Special 1976 Ltd Edition, £2,000. 1995 RCA Hendrix Flying V, black, £2,750. 2005 Les Paul Std, £1,200. 07773 276815, Cumbria

Gretsch New Yorker, single-pickup. Perfect condition. £400. Phone Bob on 07923 911644 Liverpool

The Guitar Magazine

IS NOW ON YOUTUBE!

HEAD TO YOUTUBE.COM/THEGUITARMAGAZINE FOR THE HOTTEST NEW GEAR DEMOS

Beginner to Boutique
One to One Service
Sensibly Priced
High Quality Used Guitars
Honesty and Integrity

Austin Guitars

Based in Kirkby, Liverpool, is a family run business dedicated to the provision of top quality new and used guitars.

Check out our latest arrivals at:
www.austinguitars.co.uk

Or email:
sales@austinguitars.co.uk

Keep up to date, follow us on Twitter:
@austinguitarsuk

Fast delivery nationwide

Showroom available by appointment

If you are looking to **buy, sell or trade** get in touch
0151 374 2459
07730 409 841

www.myguitars4u.com

My collection of Vintage Guitars, Basses & Amplifiers are for sale. Full details & photos on my website.

2005 Gibson Les Paul Standard, 2001 Gibson Firebird V, 1973 Fender Strat, 1997 PRS Custom 24 Ten Top Birds, 1977 Fender Jazz Bass Natural, 1977 Precision Bass are just some of the guitars on my website all fully set up.

www.myguitars4u.com
Tel: 07889 912921

Rob Williams Custom Guitars

Professional guitar building
Repairs & Restorations

30 years of experience at your service.

Newtown, Powys
Mid Wales
Tel; 01686 689120

www.robwilliamsguitars.co.uk
www.facebook.com/robwilliamsguitars

Mojo Guitar Shows are a great day out for all guitar enthusiasts
BUY SELL AND TRADE

MOJO Guitar SHOWS
GUITARS · BASSES · ACOUSTICS · MANDOLINS · BANJOS · UKES · AMPS · PEDALS

THE CUMBRIA GUITAR SHOW
RHEGED CENTRE
PENRITH CUMBRIA
CA11 0DQ.
SUNDAY 26TH AUGUST
10.00am-4.00pm

LIVE Music
AND WORKSHOPS THROUGHOUT THE DAY

FLITLEY Guitar Pedals
SFARZO SUPERIOR GUITAR STRINGS

ENTRY £6.00
UNDER 12'S FREE WHEN ACCOMPANIED BY AN ADULT

For further information call 07974 582011
www.cumbria-guitarshow.co.uk

GUITAR PHOTOGRAPHY COURTESY OF NICKS GUITARS.COM

© Rob Fenn

LZZY HALE

The Halestorm guitarist and frontwoman on Mockingbirds, the essential baking soda and getting Spinal Tap wrong...

1 I couldn't live without my...
"My signature Gibson Explorer, it feels like home."

2 In another life I'd have been...
"Honestly, I've been in this band longer than I haven't been. This is all I've ever done with my life. So the only back-up plan I truly have is just going back to play locally in dive bars for tips."

3 The moment it all started...
"It was the first time my lil' bro [drummer Arejay] and I performed in public... at the Schuylkill County Fair in Pennsylvania. We named the band Halestorm just for that fair. We had been playing instruments, and I'd started writing songs, but the light bulb didn't turn on until that day, 9 August 1997. We were so high from adrenaline, I remember turning to little bro and both of us immediately trying to figure out how we could do this forever. That night at the dinner table we explained to our parents that we are a band and we are gonna do this as a career."

4 The one that got away...
"Yes, I sold my first guitar to get a nicer one. My Candy Apple Red BC Rich Mockingbird. It was beat to shit, and unplayable but I didn't care, it was my first... and there are a lot of memories attached to it. So for sentimental reasons, I'd love to still own it. But I sold it to get a '91 Gibson Les Paul Custom, which was my dream guitar. I still have that!"

5 My Spinal Tap moment...
"Oh my god, sometimes it feels like our life has been one big Spinal Tap moment. But one time, I literally fucked up Spinal Tap. First time in Cleveland, I was too excited to get on stage and say, 'Hello Cleveland!'. I must've psyched myself out, because when I got on stage instead of yelling 'Hello Cleveland', I said 'Hello Chicago!' [laughs] I can never get that back!"

6 The best advice that I've ever been given...
"I've been very fortunate to have met some of my idols, all of them have given me such great advice that I continue to follow. But the biggest piece of advice early on came from my parents when they realised they could do nothing to stop me from pursuing my dream of being a rockstar. They told me that the nine-to-five, 'normal job' everyone has, or things they're supposed to have... that will always be there waiting for you if you ever want it. But dreams don't wait, they are fleeting – so if you are lucky enough to find one, you must chase after it at all costs. No plan B. All in. And that has been the mission statement for my entire career."

7 The first thing I play when I pick up a guitar...
"I usually play our song, *It's Not You*. I wrote that riff when I was 17 so it's ingrained in me. It's a subconscious go to. Plus I like to hear what our own songs sound like through new and strange equipment. We tour 250 dates out of the year... so if I'm gonna buy new gear, it's good to test it with the songs we'll be playing most!"

8 The most important thing on my rider...
"Baking soda! It can be used for so many things, deodorant if need be, laundry detergent in a pinch, you can wash your hair, you can brush your teeth with it – and most importantly you can sprinkle it into everyone's shoes on the bus so it doesn't smell like feet in the bunk hall!"

9 My guilty pleasure...
"I grew up with a lot of 70s and 80s metal, both big hair and not... so I guess you could say my entire library is one big guilty pleasure. But I don't consider even my 80s cheese 'guilty'. So I'll have to go with Madonna's 90s *Ray Of Light* album. It's actually an amazing journey of a record front to back. Very chill."

10 If I could play one thing...
"Any Randy Rhoads lead part! I'm working on that as we speak!"

Halestorm's new album, *Vicious*, is out 27 July on Atlantic Records

BACK TO THE TRUTH

MAYBACH LESTER SERIES

Legendary sound. Classic design.
Handcrafted in Europe.

MAYBACH

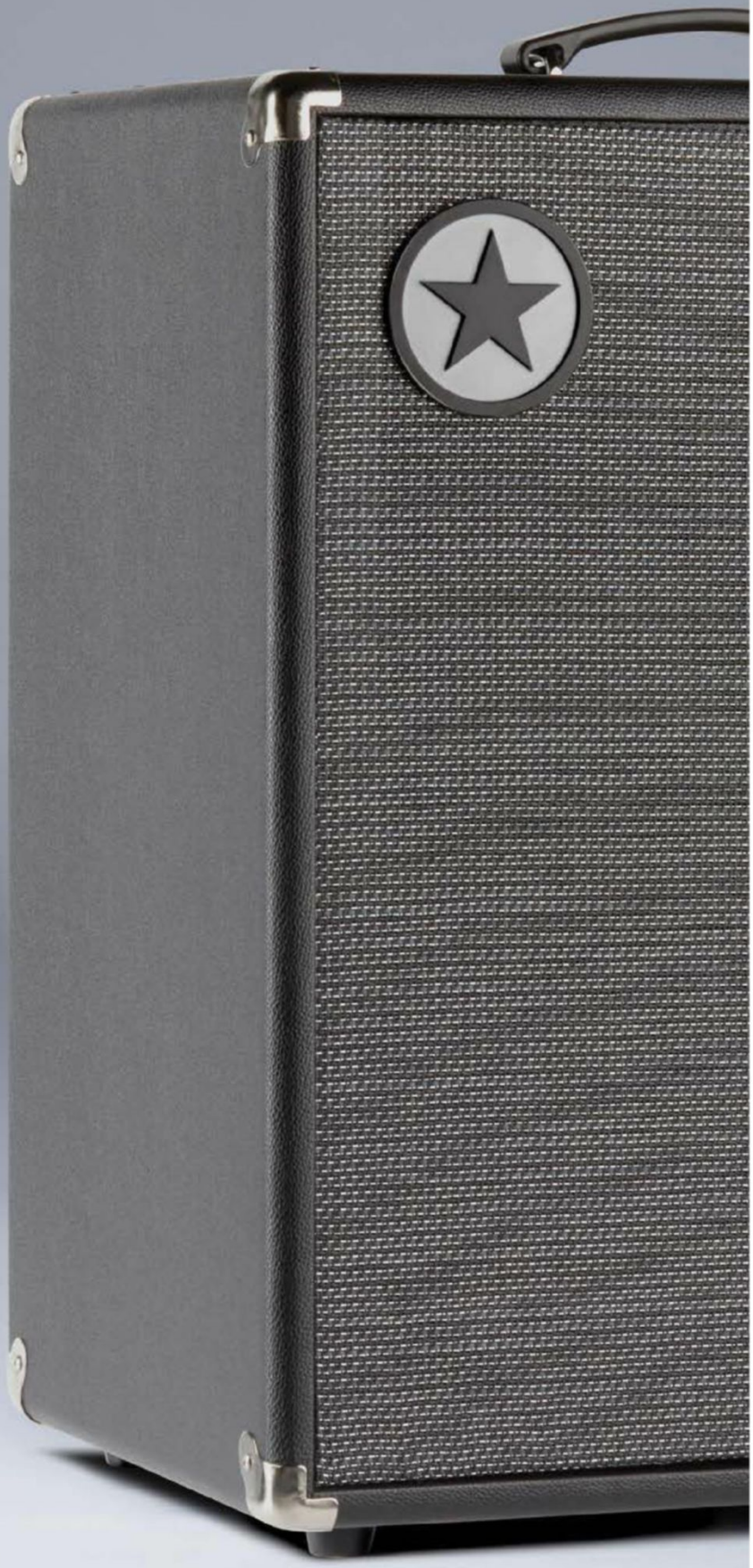
iMusicnetwork e.K. • Am Rehberg 15 • D-97268 Kirchheim • www.maybach-guitars.de

Design: www.thieme-markendesign.de

·UNITY·

PRO BASS SYSTEM

THE NEW FACE OF BASS



After a decade of amplifier innovation, Blackstar bring their expertise to the deep end. The all-new **UNITY PRO BASS SYSTEM** provides bassists with a powerful range of amps that deliver versatility when you need it and simplicity when you don't. Try one today and discover the new face of bass.

#NFoB

Blackstar®
AMPLIFICATION
the sound in your head

Designed & Engineered by Blackstar Amplification UK

Find your nearest dealer at
www.blackstaramps.com